New Musical Express

EVERY FRIDAY 7D

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WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

FLEETWOOD
PHONE IN FROM L.A.

TOP POP NEWS

- Jethro
- 'Hair'
- Holly
- Dusty

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IF the new Monkees come out sounding like the old Monkees, don't be surprised. Their first single release as a trio will be a song they recorded over two years ago!

"Teardrop City", soon to be released, is the A-side sung by **Micky**, backed with "Man Without A Dream", sung by **Davy**. They were both recorded at the same time as the Monkees' first single "Last Train To Clarksville."

I spoke to Davy Jones this week on his return from doing the guest stint on the "**Tom Jones** Show," and he told me that he found working on that tele-production was different from anything in the past.

"I don't feel any different, but doing the Tom Jones Show was really weird. When I did 'Laugh-In', it was all very off-the-top-of-my-head comedy and gagging. The Jones Show was a very planned thing and I haven't worked under those conditions for a long time. It was so fantastic to hear people like **Nancy Wilson** and **Rich Little**, who were also guests on the show, come up to me and say, 'We admired what the Monkees have done for the industry.' It was a very good feeling."

Ann Moses
Editor of "Tiger Beat"
in Hollywood

It's funny to note that Davy left London singing "Consider Yourself," from "Oliver," the last show he did before leaving for America, and on the Tom Jones Show he returned singing "Consider Yourself," in a big production dance number.

● Guest stars for **Cass Elliot's** first TV Special for ABC-TV were **Joni Mitchell, John Sebastian, Mary Travers** (going solo from **Peter, Paul** and **Mary** trio), and **Martin Landau** and his wife **Barbara Bain** from the suspense Series "**Mission Impossible.**"

AMERICA CALLING

JOE COCKER and the Grease Band have been set for their first major U.S. television. They'll be appearing on the Ed Sullivan Show, Sunday, April 27—perhaps the first British act to land the spot without an out-and-out smash to back them up (though not only myself, but several people here cannot understand why "With A Little Help From My Friends" wasn't the hit it was in England).

We've heard some great things about Joe as a performer in America and his appearance on the **Sullivan** Show will serve to kick off a six or eight week tour immediately following. He's evidently one of the few acts who can bridge the gap between underground and above ground too, because he'll be playing several dates in both areas.

Meantime, A & M Records are preparing to release his next single and first album in the U.S.

JETHRO TULL, a little the worse for their long trip, but ready to swing, arrived in New York a mere 24 hours before their U.S. debut at the Fillmore, last Friday, where they shared the bill with **Blood, Sweat** and **Tears.**

Reprise has issued their first album, "This Was," to tie in with their visit, after months of negotiation and hassling, during which time Island shipped in a whole bunch of LP's from England, which were receiving heavy airplay here prior to their U.S. release.

June Harris in New York

Following the Fillmore (full report next week), Jethro is set to tour here through mid-March, playing mostly underground venues.

IN a nutshell . . . Epic has rush released **Fleetwood Mac's** "Albatross" owing to the heavy airplay the cut has been receiving from their "English Rose" album . . . **Doors** concert at Madison Square Garden last weekend (25), was such an advance sellout that as much as two weeks before the date, there weren't even any black market tickets available . . . The new **Ten Years After** tour opens on February 28 at the Fillmore.

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JETHRO TULL — whose "Love Story" single is at No 26 in this week's Chart—are (l to r) CLIVE BUNKER, new member MARTIN BARRE, IAN ANDERSON and GLENN CORNICK. Martin has replaced MICK ABRAHAMS who left to form his own group.

Jethro—the new breed

IAN ANDERSON and Jethro Tull belong to a new generation of British pop — beget by a new generation of thinking young people. It is a generation that was at school, or were teenage fans, when the Beatles and Stones were first infusing life into a tired scene. Now, having come of age, they are in the process of electing their own musical spokesmen to the pop hierarchy.

By NICK LOGAN

Jethro Tull, guided by young and musically aware managers in former students Terry Ellis and Chris Wright, are both a part of that generation and a musical product of it.

Twenty-one-year-old Ian Anderson is singer, flautist and spokesman for the Tull and just over a year or so ago he was still at college.

Ian's record collection consists of three LPs; his friendship with other people in the business runs to Family and Nice and not much further.

He is overawed by the Rolling Stones who invited the Tull onto its forthcoming "Rock And Roll Circus" TV special and rushed out to buy the "Beggar's Banquet" LP without having heard it "just to have something by them to keep."

He tells of Mick's electrifying presence on stage, says the Stones are the "best blues group around" and talks with Northern unaffectedness of "that Jagger bloke" and "that Charlie fellar."

Brittle, unpretentious and highly quotable, Ian and his kind are what pop needs in the way of new blood, new ideas and fresh views.

Rehearsing

On Tuesday last week half of Jethro Tull was to be found in a tiny dimly lit basement studio in Soho waiting for the other half to arrive to start rehearsing for the group's two-month American tour, which began on Thursday.

Ian was amusing himself on an old upright piano that had seen better days, or centuries; drummer Clive Bunker sat on a chair with head bowed.

As Ian has said before, he is very conscious of the way he is quoted in the Press. It annoys him to read in print that he has said things like "groovy," "teenybopper" and "get it together" because he would not use such words.

But he himself doesn't make things easy for the journalist, adding as he does after each interview that he doesn't intend anything he's said to be taken seriously.

His reason: "I would hate to think that I was in a position to criticise and expect people to take note of what I say."

Ian who talks quickly and at length on subjects that interest him, has a habit of inserting sudden bursts of inspired humour into the dialogue — but does it with a diffident deadpan expression that gives nothing away.

"I say everything with a smile," he says. But behind the hair that covers a good percentage of the face it is difficult to tell what the accompanying emotion is meant to be.

Apart from their distinctive form of music, the eccentric appearance and behaviour of Jethro Tull on stage holds great curiosity value and therefore good box office.

Uninitiated audiences have been known to fear for their lives and persons on meetings with the group but, says Ian, that is changing now.

"At one time it used to be that people would look the other way because maybe they think you carry disease or you might inflict on them a mighty blow with a switch blade.

"It is nice now that people do come up and are not afraid to talk, to say hello and ask what you had for breakfast and what size socks you wear.

"Even the girls . . . Six months ago it was predominantly boys. Girls would not come up and talk. It is nice to see that there are now some reasonable girls getting in on the underground thing.

"I don't mean the ones in long fur coats with wide trousers and smoking that stuff," he added with distaste.

"Not that sort of girl . . . but plain ordinary girls working in shops and offices, typists and secretaries — they come and see the group and seem to like the music."

At that point Ian fell back from his stool against the piano, causing it to jangle in protest. Clive raised his head for a second then promptly returned to his slumber.

Ian continued undaunted. "You obviously get a kick out of bringing new sheep to the fold. Especially when they are 15 year olds who would normally be listening to the crooners and the balladeers and that sort of Radio 1 scene.

"That is just an unhealthy influence on the whole scene. Musically it is gush; lyrically it is rubbish. I hate all this pseudo romantic singing. There is nothing wrong with romantic songs but their way is not what it is all about.

"If you want romantic songs there is always Donovan and even the Stones, taking it right down to basics.

"But Engelbert Humperdinck — he is lyrically aware of bugger all. He and his kind are just unaware jokers serving no one except their bank accounts.

"It is up to the pop business to go out and make the public aware of the new music. The Family go out and put across sheer emotion. Those Long John whatsit people stand there and appear to be putting everything into it and really it is just stomach turning gush."

Jethro Tull's second single, "Love Story," is currently making its way up the Chart and it pleases Ian to think of "little girlies leaping about over it."

Much nicer

He says in his own inimitable way: "It is so much nicer for little girls to thrill themselves over Jagger, Keith Emerson of the Nice or Roger what's-his-name of Family than say one of the Bee Gees. They are like real people rather than sort of dressed up dolls.

"The Bee Gees are obviously a very good group. They write good music and nice tunes but I personally don't like listening to it.

"Think of someone else — Marmalade. They are the same sort of group. I actually like them. They play some nice tunes."

Ian has no objections to the music of groups like the Bee Gees, Marmalade, Herman's Hermits etc, though he may not like it personally. He stresses that he reserves the "gush category" for the balladeers only.

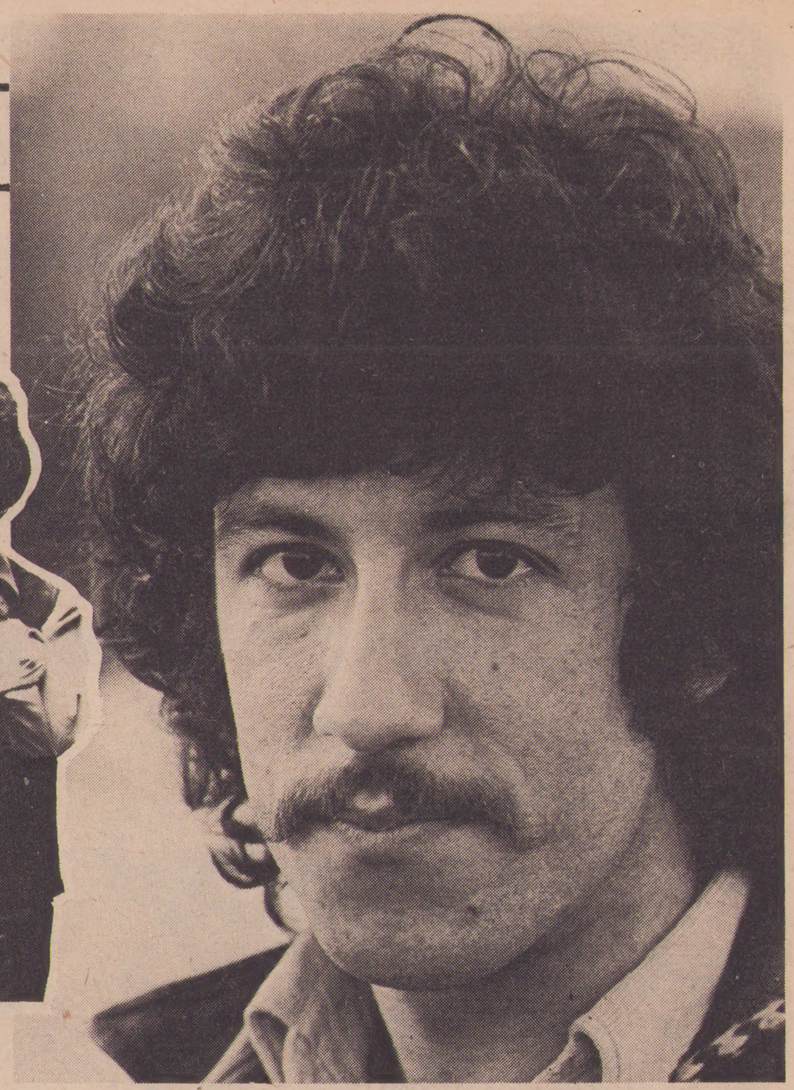
"I've been in cafes where youngish people actually put these records on," he says without a trace of a smile.

"It is not good music. It is not clever. It is not worth a cent musically. I've nothing against Engelbert and that Tom Jones. They might be nice fellars. But it really is pretty poor stuff.

"It would be nice if the underground people went out and bought Engelbert Humperdinck records because they actually liked them and it would be nice if Engelbert fans went out and bought underground records because they like them."

Nick Logan (in London) phones an early call to PETER GREEN (in Los Angeles)

FLEETWOOD WAITING TO CELEBRATE THEIR No. 1



Above PETER GREEN with Fleetwood Mac insert (l. to r.) JOHN McVIE, DANNY KIRWAN, MICK FLEETWOOD and JEREMY SPENCER.

FEARS for the safety of Fleetwood Mac in the floods that caused havoc and many deaths in California earlier this week weren't exactly aleviated by the international operator telling me that they might have difficulty getting the NME's Tuesday evening call through to the group at their Los Angeles hotel because the " cable was wet and in a bad way."

Expressing much anxiety here in London on Tuesday were the Fleetwood's manager Cliff Davis, who was also trying to get a call through to them, and their publicist Valerie Bond who, to relieve the concern, cracked: "I'm sure they'll be okay. Bad pennies always turn up."

First there was a wrong number which got a rather annoyed Californian lady out of bed and then on to the line came the sleepy voice of Peter Green on his bedside phone.

"Floods? No they didn't bother us," said Peter after a lengthy yawn, "except that it's been raining solidly for days. It didn't really affect the cities though it slowed the traffic right down and some of the roads were closed."

I offered my congratulations on their first No 1 hit with "Albatross." "It hasn't quite sunk in yet," said Peter. "There's nothing really happening here in the way that it is in England so perhaps that is why.

"It could well have flopped. I wrote it on a plane when I got the first three notes and I thought they were incredibly good, so I took it from there.

"I never wrote it with anything in mind but it would probably have been an LP track. I thought it had turned out very good when we had recorded it and we were all so pleased with it that I wanted to do it as a single. Everyone else agreed."

Peter said the group hadn't celebrated yet. "We are still waiting to celebrate Christmas," he laughed. "We'll wait until we get home. The whole band can't wait to get back We all miss our friends very much."

The Mac's follow-up single, Peter revealed, will be a track recorded in New York called "Man Of The World." Peter wrote it and sings it. "It's in the same vein as 'Albatross,' very sad," he commented.

Unexpected

Would it, like "Albatross," be a change from what we have come to expect from the bluesy Fleetwoods?

"Well I don't really care," said Peter, yawning again. "I never have done really. We've never done what was expected of Fleetwood Mac — we've always done the opposite. We just do what we want to do.

"We are not worried about people saying that we have gone commercial either. We still play the same stuff on stage, and just add the hit numbers like 'Albatross.' It is good because that makes the whole act more interesting and the hits provide a balance for more raw stuff.

"But we are not going to go completely one way. We are not going to go over to hit numbers in the same way that we are not going to go completely over to 12 bar numbers."

The tour so far was going "great" said Peter. "The only thing that is a drag is the in between factor, the travelling, etc.

"The young people generally are fantastic and that includes the groups. I was very impressed with Taj Mahal. Grateful Dead we've met but haven't seen play yet.

"Janis Joplin sat in with us at the Fillmore West. She was sat listening on the edge of the stage and our road manager, who didn't know who she was, pushed her forward. It was great because it was the end of the night and we were all raving and having a great time.

"I also saw Albert Collins who was playing with us at the Fillmore. He is in the Buddy Guy, Albert King class and he was about the only one of that kind I had yet to hear live."

Beside recording the single in New York, the group also went into the Chess Studios in Chicago and recorded what could be a double album. Invited on to the session were such blues greats as Willie Dixon, Shakey Hornton and Otis Spann, and Buddy Guy also dropped in for a play.

Most of the bluesmen in Chicago are really hard up, said Peter. "I would have thought they'd have had money but a lot of them are really down and out.

"Willie Dixon is like a father figure of the blues but every day he phones his agent for work but can't get hardly anything. It's very sad."

I said it was ironic that while the coloured bluesmen there were hard put to earn a living, a white blues band like the Mac could go to the States and get good money. "Yes," said Peter sadly. "It is very ironic."

An amusing fact I only learnt this week was that the Fleetwood's "Albatross" film clip they made for "Top Of The Pops" was not made in Cornwall as I had thought but was filmed on the roof of the CBS offices in London!

It seems that the Cornwall trip had to be cancelled because Peter had the flu and a photograph of his face was put onto a film of the other four at CBS, interspersed with genuine sea shots.

"Give my regards to everyone in England," Peter signed off, and I left him to go back to sleep. He probably thought it was all a bad dream!

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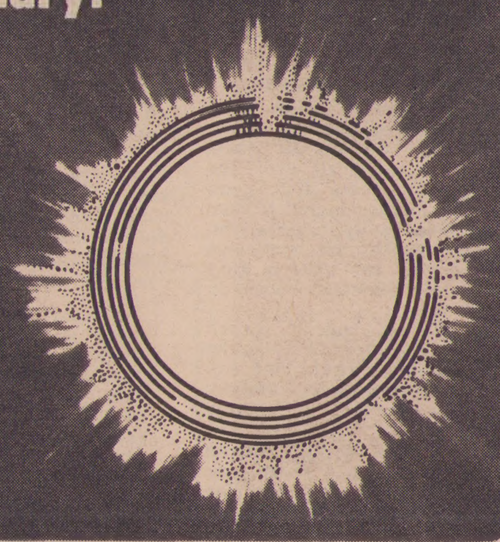

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'Team work Atlantic's

RIGHT or wrong, it still lingers — the image of most record company chiefs as Big Men in Big Offices with Big Cigars . . . businessmen who put the money first and the good sounds next.

Recently, however, a new breed of record executives has been making itself known on the chart scene — involved, thinking and creative people like Paul McCartney, Herb Alpert and the man who now records Dusty Springfield in the U.S. as well as Aretha Franklin, Jerry Wexler.

Label chief JERRY WEXLER talking to Alan Smith

Jerry is one of the top men at Atlantic, the man who brought Aretha out of the doldrums, and the man who personally produced Dusty's soulfully stirring "Son Of A Preacher Man." He feels proud and he has every reason to do so.

I spoke to him on a slightly erratic telephone line to Freeport in the Bahamas recently, and he told me that recording with Dusty was one of the greatest pleasures of his career.

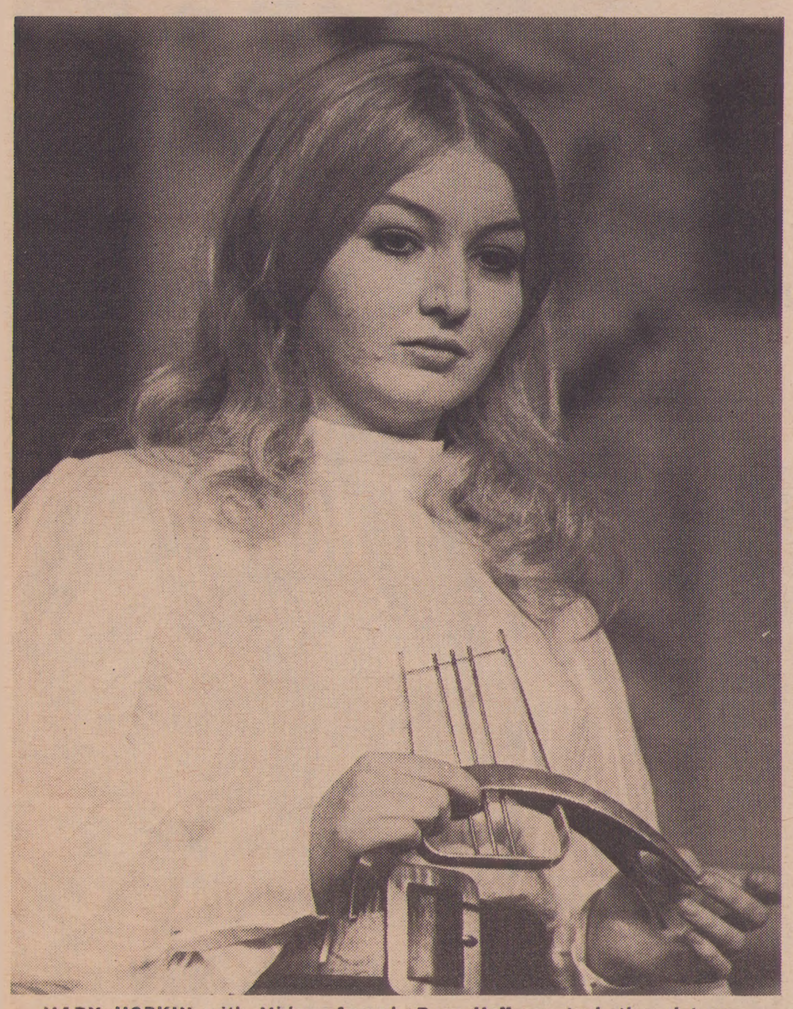
"She knows so much of the technical side of recording," said Jerry, "but not at the expense of the soul. And Dusty really cares so much . . . in recording 'Son Of A Preacher Man' and the other tracks on her forthcoming Atlantic LP, she put in a lot of hard work and made at least four trips between Memphis and New York and back."

According to Jerry, not all of the numbers he's waxed with Dusty are in the "Preacher Man" mould. He added: "There are a good many more characteristic[s] her repertoire, and for her [m]

In Atlantic's American studios in Memphis (they have others in New York) DUSTY and JERRY WEXLER enjoy a joke between takes.

MARY HOPKIN MAKES SEDATE HIT AT FESTIVAL

And Joe Tex is the sensation of the final MIDEM gala



MARY HOPKIN with Midem Award. Dezo Hoffman took the pictures for this feature.

MARY HOPKIN was the only British artist in the two final Midem galas this year. It was indicative of the lack of interest British artists and big record companies had in the annual Cannes get-together. But Mary did us proud.

After a tiring two days of Press conference, photo sessions and rehearsals, she charmed everyone with her simple yet dignified appearance and with her crystal clear voice.

Wearing a neat white blouse, broad black belt and ankle-length, pale blue shirt, her blonde hair framing her rounded, lovely face, she walked slowly forward to warm welcoming applause, bowed and then sang in her vibrant soprano "The Puppy Song," about a dream you wish to come true. She got more enthusiastic applause from the huge audience.

Then, playing her accoustic guitar, she sang in French and English "Plaisir d'Amour," which pleased the many French people there, her voice lending the song an extra charm, as she sang it as clear as a bell.

The whole auditorium rose to her at the end of her third and last song, "Those Were The Days," and everyone had taken shy Mary to their hearts and a new stage star was born.

I must admit that I thought that in such star company she might have flopped, but she did the opposite with her sedate, drawing-room entertainment.

By ANDY GRAY

The galas featured some inevitable French chaos, like too many tickets for the number of seats and people standing all over the place after the seats had been filled; and the presenting of Midem awards on Wednesday to stars who had travelled many miles to receive them by one of the chorus girls when Maurice Chevalier was on hand to do it.

Maurice got a special award from a TV announcer who spoke so much Chevalier could not say much at all. Other award winners were Mireille Mathieu, the lovely French "sparrow" with all the confidence in the world; Amelia Rodrigues, the Queen of Portugese fado; Udo Jergens, the Austrian sophisticate; the amusing Italian Adriano Celentano and Finnish Irwin Goodman; and the show-stopping Czech singer Karel Gott.

If Mary Hopkin was the surprise hit of the final show, the sensation on Friday was undoubtedly blues singer Joe Tex and his 9-piece band from America. Joe charmed us with "Green Green Grass Of Home" and "By The Time I Get To Pheonix," hushed us for his dramatic "A Woman's Hands," and got us all going with swing numbers like "Lady With The Skinny Legs." He got big laughs from his "boomerang" microphone stand and in all the 20 minutes wasn't a quarter enough for the big crowd.

JOE TEX in action at Cannes.

Fellow American Bobby Goldsboro was pretty tame in comparison, but made "Honey" a telling song; and suave Paul Mauriat conducted his "Love Is Blue" while Massiel blasted her way through "La La La" again for the glory of Spain.

I must also praise the cheeky-faced English chorine from Nottingham called Janet, who helped Jean-Pierre Aumont to compere: this girl really has personality of the "Sweet Charity" type (Jean-Pierre incidentally looked about 35 — and he is actually 62, I'm told.)

At a separate 'gala' at the Casino, the Czechs gave their own show and once again I marvelled at the act presented by Vaclav Neckar and his two girl helpers Helena Vondrackova and Marta Kubisova, who have just about the slickest song-and-dance act in the business.

Another interesting happening at Midem was the formation of the Federation of World Pop Music Festivals, a dream come true for the Yugoslav organiser Dr. Armando Moreno, who runs the Split Festival so well. The idea is to have councillors in each country that runs festivals to advise on how to get stars from those countries and to spread information in each country, about the festivals. The British representatives are Dezo Hoffman and myself, and already some 30 countries are members of this federation.

Before this Midem ended the Mayor of Cannes announced the next one — gladly I should think as it brings much prosperity to his city — but if the rumour that the British Government will not subsidise the British publishers next year is true, I doubt if there will be many Britons present to pay the inflated prices that Cannes charges everyone!

MARY HOPKIN with manager STAN SHERINGTON.

CANNED COCKTAILS

● Mary Hopkins did well at her crowded, enhtusiastic Cannes Press reception. Her new manager, black-bearded architect Stan Sherington (not Welsh but studied in Wales) most impressive and friendly sort of chap. He freely admits he is manager because "I am friend of the Hopkin family" and says he doesn't know much about managing a singer but "I'm learning all the time." He is most polite and calm, which are assets, and as experienced manager Pete Gormley admitted: "You don't need to know a lot. Look at me!" Mary's sister Carol not present: she only chaperones occasionally. Mary went on to Paris to sing with Donovan there.

● Best practical joke of Midem—the publisher who was supposed to win a fortune on a horse he never even backed!

● British winners of Midem awards—Beatles, Lulu and Engelbert Humperdinck — for selling the most discs in Britain in 1967-68 in the group, female and male singer sections. I saw no one presented with the awards during the week.

is secret of soul success'

single we are also thinking of an up-tempo very hard-driving rock 'n' roll thing."

He added that one of the songs they'd recorded together was either "Breakfast In Bed" or "Beautiful In Bed" (I said the line was bad!), but whatever the title it still sounded interesting.

Jerry firmly believes that British pop has found a permanent place in the U.S. charts. He speaks with great satisfaction of his label's association with Cream in the U.S., and places great faith in Led Zeppelin (risen from the ashes of the Yardbirds) and in Scotland's Cartoone.

"We are lucky in that so many of our artists are contributory," he adds, explaining: "However great their talent, some artists do not contribute to a session apart from the performance.

"But what Dusty and Aretha have in common is that both of them are full of ideas and interest in what's going on, and they really make the whole thing come alive. Remember, producers don't really make records great . . . it's the artist.

Convincing

"Another big hit we had was Wilson Pickett's 'Hey Jude.' Wilson took a bit of convincing he should do it, but boy . . . once he got into it there was no holding him back.

"It was a particularly great kick to find it go into the British charts, but in some way expected because Atlantic have always had a very welcome response from the British public.

"I think for a long time we were kind of a hip cult, but that the public is now generally coming to accept our artists."

To give you some idea of the good company in which Dusty finds herself since signing with Atlantic, it's worth a reminder that in 1968 the company enjoyed the greatest year in its history.

Sales went up by 85 per cent over the previous year, and during 1968 it earned no less than 23 Gold Records — more than any other label before.

"Our secret weapon is my partner and recording associate Tom Dowd," says Jerry.

"But then, with stars like Dusty and Aretha and Wilson, we've got some big guns to back him up!"

WILSON PICKETT — he needed some gentle persuasion from Wexler before he recorded "Hey Jude" his current hit.

DUSTY pictured during one of her world travels—this time when she visited and scored a tremendous success in Japan.

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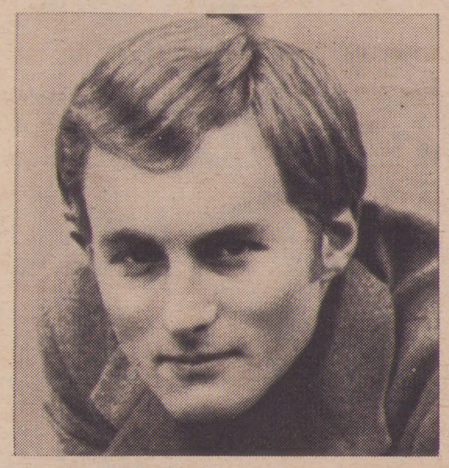
Next week

CANNED HEAT

'HAIR' NUMBER FOR BEVS' RCA DEBUT!

As fresh and stylish as ever, **THE BEVERLEY SISTERS** bounce back onto the scene with a great release this week—their first for their new label, RCA. From the smash love-rock musical 'Hair' the disc is **"GOOD MORNING, STARSHINE" c/w "Open a New Window" (RCA1793).** It's a beautiful sound, and don't be surprised if this is yet another song from 'Hair' to make the charts as a single! The B side, by the way, is from another musical—"Mame".



DAVID REILLY is a young man of many talents. Currently reading Economics at Swansea University, he's also a staff songwriter with RCA's Sunbury Music. As co-writer with the Seekers' Judy Durham, he had three numbers on the Seekers' last LP. Now, he's making his debut as a singer—with two of his own compositions, naturally—**"NOTHING ELSE TO SAY" c/w "Fly Like A Bird" (RCA1786).** Musical success runs in David's family—his father is Tommy Reilly, the famous harmonica 'King'—so expect great things from this disc.

THE LIVERPOOL SCENE are the most unusual group of the moment. Led by poet Adrian Henri, all six of them are either poets, singers, songwriters, artists—or a combination of the lot! Their single release **"SON, SON" c/w "Baby" (RCA1762)** has been selling very nicely for some weeks now, and the group has attracted fantastic interest with every personal appearance. If you haven't heard "Son, Son" yet, you're missing something!

JACK JONES has made a big hit with his first working tour of the U.K. And the big hit he's released for the occasion—**"LOVE STORY" c/w "L. A. Break Down (And Take Me In)" (RCA1778)**—shows every prospect of making the charts. A really beautiful and unusual ballad, it was a terrific success on the TV shows Jack guested over the last two weeks.

RCA

TOP SINGLES REVIEWED BY DEREK JOHNSON

A CERT - HUMP WITH LATIN LILT

ENGELBERT HUMPERDINCK: * The Way It Used To Be (Decca).

ANOTHER thumping great hit for Engelbert! This is an Italian song, with new English lyrics by David and Jonathan — and the captivating Latin lilt is very much in evidence. It's typical of the material we've come to expect from Hump — an intimate verse, leading into a pulsating big-belt chorus.

The tune is so simple in construction — yet, at the same time, immensely catchy — that it registers immediately.

Hump's in great form, and he's ably supported by a lush cascading stringy backing and vocal choir. His best since "Last Waltz" — and if it doesn't do better than "Bicyclettes." I'll eat this copy of the NME.

Loco: more depth

LOCOMOTIVE: *Mr. Armageddon (Parlophone).

A COMPLETE contrast from "Rudi's In Love," and a disc of more substance and depth than Locomotive's recent Chart success.

It's a showcase for Norman Haines, who not only wrote the song, but also soulfully warbles the rather plaintive lyric — and simultaneously churns out a spine-tingling fruity organ sound.

Set to a slow but solid beat, with admirable instrumental support from the other boys, it works up to a fiery and impassioned crescendo. Absorbing!

KEITH POTGER

SWINGING DOORS SET TOES TAPPING

DOORS: †Touch Me (Elektra)

I'M afraid I am one of those people who find the Doors a somewhat overrated group, and I can't work up any great excitement about this disc — apart from the walloping insistent beat that, like some magnetic force, sets the old toes tapping subconsciously.

It's a wild frantic routine, with crashing cymbals and swinging organ prominent — plus a soloed vocal and added strings in the backing.

But I can't help thinking that, for a group of the Doors' reputation, it's a trifle retrogressive. Not as good as "Hello I Love You."

O. C. SMITH: †Isn't It Lonely Together (CBS).

There have already been a couple of versions of this song, including one by composer Ray Stevens, but this is easily the most commercial to date.

Tells the story of a couple who were rushed into a shot-gun wedding, and now find that it isn't working out.

Beautifully tailored by the rich-voiced O. C. Smith, who benefits from a magnificent atmospheric scoring, soulful chanting by a girl group and a throbbing beat.

O. C. has some British TV dates coming up, so it could happen.

SANDIE SHAW: Monsieur Duport (Pye).

It wasn't so long ago that Sandie Shaw had hit after hit, without fail. Ah, those were the days! Now, this is a good record — a vital personality styling of a fluffy and sparkling French ditty, with English words by Peter Callander.

Flows smoothly along, with dancing strings and chirping chicks, and sounds rather like a showpiece routine from a Hollywood musical. But as Sandie has been out of the limelight for a while, it may be found to be lacking in Chart appeal.

Partridge reverts to 'Rosie' kick

DON PARTRIDGE ★ Breakfast On Pluto (Columbia)

HIS last release didn't click, but this must stand an excellent chance of restoring Don Partridge to the Chart. It reverts to his original "Rosie" style — indeed, the tune is vaguely reminiscent of his debut hit.

Set to a jaunty and completely irresistible beat, it's all about daydreaming from your armchair on the subject of space travels.

The one-man band gear generates an insistent rhythm, there's a catchy la-la chorus, and the entire track is as commercial as they come.

KEITH POTGER: †The World Would Never Turn Again (Mercury).

The first solo disc from Keith Potger, formerly of the Seekers. And this is just the sort of material in which the Seekers would have excelled.

A mid-tempo folk-beaty number — with a haunting melody, background strings, and the folk flavour heightened by use of acoustic guitars.

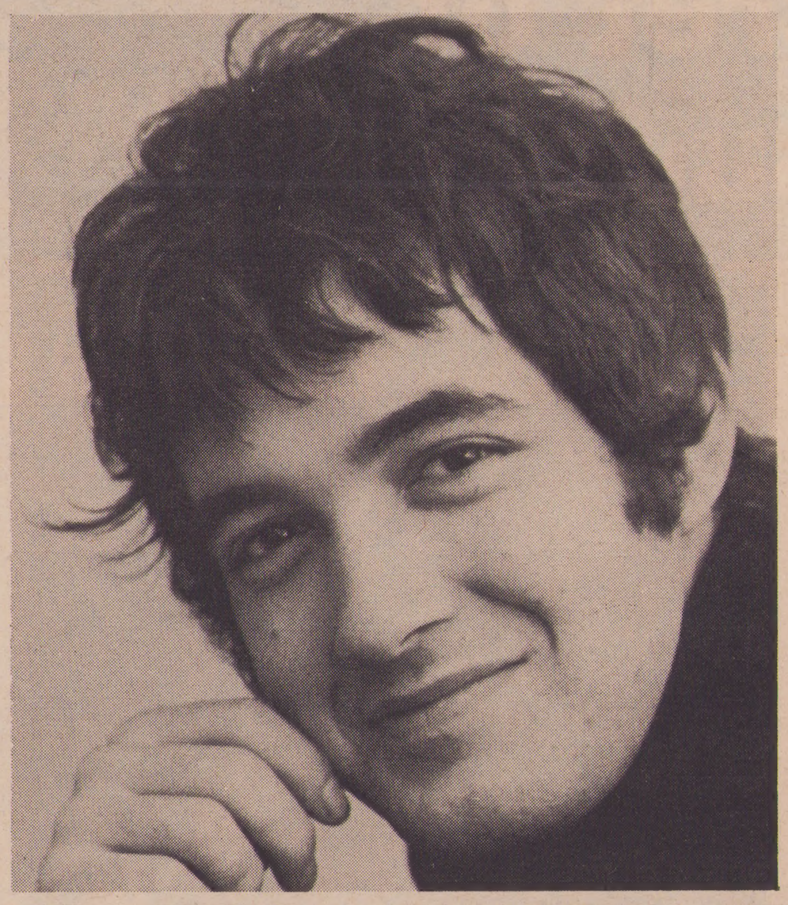
Pleasingly sung by Keith, mainly harmonising with himself in dual-track. Much depends on the exposure it gets.

DUANE EDDY: Break My Mind (CBS)

The King of Twang's first vocal disc is a John D. Loudermilk number. Has a strong country quality and a chugging mid-tempo beat. Duane Eddy's voice is open, clean-cut and thoroughly acceptable — even though it is deeply submerged in a driving rhythm, chanting by a girl group, and his own raucous reverberating guitar playing. Palatable c-&-w material, which his British visit may help to boost. **See feature page 13.**

POTTED POPS

The lush big-build ballad "I've Gotta Be Me" (Reprise) enables **Sammy Davis** to showcase his unique flair for lyrical interpretation to full advantage . . . "Music Mother Played" (Columbia) was penned by the writers of "Little Arrows," and a honky-tonk party atmosphere backs **Bobby Bennett's** happy-go-lucky treatment of this gay toe-tapper . . . There's a touch of folk-beat about the bubbling and infectious "Candy Floss Man" (Major Minor) by Irish group **We 4**, noteworthy for its delightful harmonic blend . . . Don't be misled by the title of the **Hello People's** "Jerusalem" (Philips), because it's an absolute raver with a storming beat, assorted twangs and uninhibited vocal . . . And even wilder is the frenzied rocker "Nobody" (Stateside-Dunhill) by Los Angeles underground group **Three Dog Night**, which will leave you gasping for breath . . . Attractive vocal blend highlights the rhythmic ballad "Mandy" (Fontana), in which biting brass embroiders the ear-catching falsettos of the **Californians** . . . From the musical "Hair" comes the mid-tempo "Good Morning Starshine" (United Artists), and it's given a Westernised treatment by Japanese group **Samurai**, with the faintest Oriental flavour . . . **Della Humphrey** soulfully wails the blues ballad "Don't Make The Good Girls Go Bad" (Action), with crisp brass and sighing organ accentuating the Philadelphia sound . . . **Frankie Vaughan's** dynamic version of "Mame" (Columbia) is re-issued to tie in with the London opening of the show.



Status as before

STATUS QUO: ★ Make Me Stay A Bit Longer (Pye).

STATUS QUO is one of the few newer groups to have developed a distinctive sound of its own. As soon as you put this on the turntable, you couldn't very well mistake it for anyone other than Quo.

All the familiar ingredients are there — the strident guitar recorded with an excess of top, the strumming and contagious beat, the underlying organ and the spirited vocal.

Maybe the song isn't as strong as their previous hits — but the vigorous and energetic rhythm, coupled with the vibrant and enthusiastic approach, should carry it.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

A MONSTER HIT FOR BARRY RYAN

BARRY RYAN: ★ Love Is Love (MGM).

AN incredible disc, and one that could provide Barry Ryan with a second No. 1. His urgent attacking vocal is encased in a scintillating Johnny Arthey scoring that's semi-symphonic in form.

The tempo and mood are constantly changing (making it difficult to dance to), but specially prominent are the catchy hook-line chorus and the powerhouse rhythm with its classical Russian influence.

No less than 53 people were involved in the backing — and it sounds like it. A shattering wall of sound that, in spite of this, is also controlled and tuneful. Exciting, dynamic, palpitating. A gas, and a monster hit.

FOUR SEASONS: Electric Stories (Philips).

Out of character for the Four Seasons, but nevertheless fascinating. A story-in-song set to a bouncy rock beat that savours of Good Time — there's even a kazoo in the backing.

The group's famous harmonic blend isn't very much in evidence, but I felt that the Beatles 'influence was noticeable.

I didn't care for the exaggerated "treble" of the recording. But strangely hypnotic!

BOBBY GOLDSBORO: Love Arrestor (United Artists).

Bobby Goldsboro hasn't so far been able to follow-up his "Honey" triumph, and I doubt if he will do it with this newie. It's a tale of incompatability — a possessive girl, and a fellow who doesn't want to be tied down.

Unlike his last few discs, however, this is up tempo and doesn't have the charm or melodic strength of "Honey."

TROY DANTE: These Are Not My People (MCA).

A comeback by Troy Dante — and in a big way, too, because his disc career is now being handled by Gordon Mills. Interesting lyric about the inner conflicts of a guy who loves a gal, but despises her friends and environment.

UNIT FOUR PLUS TWO: 3.30 (Fontana).

Enterprising and artistic. This is a rhythmic ballad, outstanding for its ear-catching close-harmony blend. Backed by soaring strings, blaring brass, clanking piano and a punchy beat, it has a hummable melody that borrows unashamedly from Tchaikovsky.

JOE SOUTH: †Games People Play (Capitol).

A country-flecked ballad, with a philosophic lyric and a slow but steady beat. Builds in intensity as it progresses. Strong gimmick content in the repetitive la-la phrase and the wowing steel guitar. Has a simple riff tune that hits home right away. I've got a feeling this could spring a surprise.

CRACKERS: Honey Do (Fontana).

Not sure why the Merseys had to change their name to Crackers — maybe it's because they're expanding to a four-piece group.

This is a happy-go-lucky routine, sung with verve and spirit — backed by tambourine, organ, guitars and a crashing beat. Extremely danceable, but in no way out-of-the-ordinary.

WHITE TRASH: Road To Nowhere (Apple).

Despite the unnecessary vulgarity of their name, White Trash make a worthwhile debut on Apple with this intense and poignant Goffin-King beat-ballad.

Impressively wailed by the soloist, backed by soulful chanting and a thick group sound, incorporating rumbling drums and some explosive organ work.

Recommended

GEORGE HAMILTON IV: Abilene (RCA). Re-issue of a disc that topped the U.S. charts in 1963. A c-&-w classic, it's smoothly and effortlessly drawled by George. Treated in a sing-along style, with group joining in. Very hummable.

WEATHER: Look In My Eyes (Philips). Penned by Marty Wilde and Ronnie Scott, who also manage this new group. A melodic beat-ballad, powerfully emoted by the soloist, with added brass and strings. Very pleasant, hit potential.

GENTLE INFLUENCE: Never Trust In Tomorrow (Pye). A sparkling up-beat item from another promising new group. Despite the thundering beat, it also has a catchy tune. Sizzles along like crazy, with an all-happening backing.

MARTIN LINFORD: Can I Take It With Me (Bowler Hat). After a slow and moody opening, breaks into a snappy medium-pacer with an introspective lyric. Appealing rendition, enhanced by an imaginactive scoring and vocal support from Sue and Sunny.

MONTY BABSON: Your Smile Of Love (Morgan). A flowing romantic ballad with a gently lilting rhythm, impeccably performed by one of the most stylish singers in the business. Not hit material, but a disc to provide lasting pleasure.

MIKE CURTIS: Turn Her Away (Columbia). A Norman Newell production, a Geoff Love scoring, and a typically dramatic Reed-Mason sweet-corn ballad. Mike can hardly go wrong, can he? And he doesn't! Strictly for sentimentalists.

NEW ALBUM

Dick Emery Sings
NPL 18277 (M) NSPL 18277 (S)

AND SINGLE
FROM DICK EMERY
If You Love Her
7N 17644
PYE

go for these!

first solo 'Seeker' with a powerful love song
KEITH POTGER
THE WORLD WOULD NEVER TURN AGAIN
MF1073

by popular demand
NANA MOUSKOURI
WHITE ROSE OF ATHENS
H383

a well known folk artist with a beautiful, telling ballad
MARC ELLINGTON
DID YOU GIVE THE WORLD SOME LOVE TODAY BABE
BF1742

one with discotheque potential — in Cashbox Top 50
THE 4 SEASONS
ELECTRIC STORIES
BF1743

a punchy number you'll want to sing along with
THE CALIFORNIANS
MANDY
TF991

NEW
ALYN AINSWORTH
AND HIS GRAND ORCHESTRA
A MAN, A HORSE & A GUN
MM595

Sensational First Record
WE4
CANDY FLOSS MAN
MM593

CLIMBING TO THE TOP
TOMMY JAMES
AND THE SHONDELLS
CRIMSON & CLOVER
RO502

JOHNNY NASH
YOU GOT SOUL
MM586

MAJOR MINOR RECORDS
58/59 Gt. Marlborough Street London W1

NME TOP 30

(Week ending Wednesday, January 29, 1969)

WEEK LAST	WEEK THIS		WEEKS IN CHART	HIGHEST POSITION
1	1	ALBATROSS .....Fleetwood Mac (Blue Horizon)	8	1
2	2	OB-LA-DI OB-LA-DA .....Marmalade (CBS)	8	1
3	3	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	5	3
8	4	BLACKBERRY WAY.....Move (Regal Zonophone)	4	4
4	5	SOMETHING'S HAPPENING.....Herman's Hermits (Columbia)	7	4
7	6	PRIVATE NUMBER.....William Bell & Judy Clay (Stax)	10	6
9	7	FOX ON THE RUN.....Manfred Mann (Fontana)	5	7
12	8	YOU GOT SOUL.....Johnny Nash (Major Minor)	4	8
6	9	LILY THE PINK.....Scafford (Parlophone)	12	1
5	10	BUILD ME UP BUTTERCUP.....Foundations (Pye)	10	2
14	11	STOP HER ON SIGHT.....Edwin Starr (Polydor)	7	11
20	12	DANCING IN THE STREET Martha & the Vandellas (Tamla Motown)	2	12
28	13	TO LOVE SOMEBODY.....Nina Simone (RCA)	2	13
10	14	SABRE DANCE.....Love Sculpture (Parlophone)	9	6
19	15	I GUESS I'LL ALWAYS LOVE YOU Isley Brothers (Tamla Motown)	3	15
21	16	PLEASE DON'T GO.....Donald Peers (Columbia)	4	16
16	17	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	10	11
11	18	URBAN SPACEMAN.....Bonzo Dog Doo-Dah Band (Liberty)	11	4
●	19	PEOPLE .....Tymes (CBS)	1	19
●	20	HALF AS NICE.....Amen Corner (Immediate)	1	20
25	21	QUICK JOEY SMALL.... Kasenetz-Katz Singing Orchestral Circus (Buddah)	8	21
30	22	I PICK A ROSE FOR MY ROSE..Marv Johnson (Tamla Motown)	2	22
13	23	SON-OF-A-PREACHER MAN.....Dusty Springfield (Philips)	8	10
●	24	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes and the Temptations (Tamla Motown)	1	24
15	25	AIN'T GOT NO — I GOT LIFE.....Nina Simone (RCA)	14	4
29	26	LOVE STORY .....Jethro Tull (Island)	3	26
17	27	A MINUTE OF YOUR TIME.....Tom Jones (Decca)	10	12
27	28	GOING UP THE COUNTRY.....Canned Heat (Liberty)	2	27
●	29	SOUL SISTER, BROWN SUGAR.....Sam & Dave (Atlantic)	1	29
17	30	OB-LA-DI OB-LA-DA .....Bedrocks (Columbia)	7	17

Britain's Top 15 LPs

2	1	THE BEST OF THE SEEKERS.....(Columbia)	11	1
1	2	THE BEATLES .....(Apple)	9	1
9	3	YELLOW SUBMARINE.....Beatles (Apple)	2	3
8	4	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown)	2	4
3	5	THE GRADUATE .....Soundtrack (CBS)	11	3
6	6	SOUND OF MUSIC.....Soundtrack (RCA)	198	1
4	7	BEGGARS' BANQUET .....Rolling Stones (Decca)	7	3
5	8	THE WORLD OF VAL DOONICAN.....(Decca)	8	4
7	9	HELP YOURSELF.....Tom Jones (Decca)	7	6
12	10	HAIR .....London Cast (Polydor)	2	10
●	11	FELICIANO .....Jose Feliciano (RCA)	10	8
●	12	SOUNDS OF SILENCE.....Simon and Garfunkel (CBS)	1	12
●	12	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	1	12
10	14	THE BEST OF THE BEACH BOYS, VOL. 3.....(Capitol)	7	10
13	14	THE WORLD OF MANTOVANI.....(Decca)	14	7

NEW SINGLES FROM PYE

SANDIE SHAW
Monsieur Dupont
7N 17675

THE STATUS QUO
Make Me Stay A Bit Longer
7N 17665

JOHNNIE RAY
Wise To The Ways Of The World
7N 17691

THE FIRST EDITION
But You Know I Love You
RS 20799

DON FARDON
We Can Make It Together
7N 25483

5 YEARS AGO

Top Ten 1964—Week ending Jan. 31

18	1	**NEEDLESAND PINS,** Searchers (Pye)
2	2	**HIPPY HIPPY SHAKE,** Swinging Blue Jeans (HMV)
1	3	**GLAD ALL OVER,** Dave Clark Five (Columbia)
13	5	**I'M THE ONE,** Gerry and the Pacemakers (Columbia)
7	5	**TWENTY-FOUR HOURS FROM TULSA,** Gene Pitney (United Artists)
3	6	**I WANT TO HOLD YOUR HAND,** Beatles (Parlophone)
6	7	**I ONLY WANT TO BE WITH YOU,** Dusty Springfield (Philips)
8	8	**STAY,** Hollies (Parlophone)
11	8	**DON'T BLAME ME,** Frank Ifield (Columbia)
17	10	**AS USUAL,** Brenda Lee (Brunswick)

10 YEARS AGO

Top Ten 1959—Week ending Jan. 30

3	1	**ONE NIGHT/I GOT STUNG,** Elvis Presley (RCA)
4	2	**TO KNOW HIM IS TO LOVE HIM,** Teddy Bears (London)
2	3	**BABY FACE,** Little Richard (London)
1	4	**THE DAY THE RAINS CAME,** Jane Morgan (London)
6	4	**KISS ME HONEY HONEY KISS ME,** Shirley Bassey (Philips)
9	6	**AS I LOVE YOU,** Shirley Bassey (Philips)
5	7	**IT'S ONLY MAKE BELIEVE,** Conway Twitty (MGM)
18	8	**PROBLEMS,** Everly Brothers (London)
14	9	**SMOKE GETS IN YOUR EYES** Platters (Mercury)
11	10	**TOM DOOLEY,** Lonnie Donegan (Pye Nixa)

15 YEARS AGO

Top Ten 1954—Week ending Jan. 29

1	1	**OH MEIN PAPA,** Eddie Calvert (Columbia)
2	2	**BLOWIN' WILD,** Frankie Laine (Philips)
3	3	**CLOUD LUCKY SEVEN,** Guy Mitchell (Philips)
8	4	**CHICKA BOOM,** Guy Mitchell (Philips)
6	4	**RAGS TO RICHES,** David Whitfield (Decca)
4	6	**LET'S HAVE A PARTY,** Winifred Atwell (Philips)
5	7	**ANSWER ME,** Frankie Laine (Philips)
11	8	**THAT'S AMORE,** Dean Martin (Capitol)
10	8	**THE HAPPY WANDERER,** Obernkirchen Children's Choir (Parlophone)
7	10	**SWEDISH RHAPSODY,** Mantovani (Decca)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

Last Week	This Week		
2	1	CRIMSON & CLOVER, Tommy James & Shondells	
5	2	EVERYDAY PEOPLE, Sly & Family Stone	
8	3	WORST THAT COULD HAPPEN, Brooklyn Bridge	
7	4	TOUCH ME, Doors	
1	5	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye	
3	6	I'M GONNA MAKE YOU LOVE ME, Supremes/Temps	
9	7	I STARTED A JOKE, Bee Gees	
6	8	HOOKED ON A FEELING, B. J. Thomas	
4	9	SOULFUL STRUT, Young-Holt Unlimited	
28	10	BUILD ME UP BUTTERCUP, Foundations	
12	11	CAN I CHANGE MY MIND, Tyrone Davis	
16	12	IF I CAN DREAM, Elvis Presley	
15	13	HANG 'EM HIGH, Booker T.	
10	14	SON-OF-A-PREACHER MAN, Dusty Springfield	
11	15	GOING UP THE COUNTRY, Canned Heat	
—	16	THIS MAGIC MOMENT, Jay & the Americans	
—	17	YOU SHOWED ME, Turtles	
13	18	WICHITA LINEMAN, Glen Campbell	
22	19	STAND BY YOUR MAN, Tammy Wynette	
—	20	RAMBLIN' GAMBLIN' MAN, Bob Seeger	
21	21	SHOWDOWN, Drells	
25	22	LIVIN IN SHAME, Supremes	
—	23	HEY JUDE, Wilson Pickett	
24	24	I'VE GOTTA BE ME, Sammy Davis Jr.	
24	25	LO MUCHO QUE TE QUIERO, Rene & Rene	
18	26	CINNAMON, Derek	
29	27	CALIFORNIA SOUL, 5th Dimension	
—	28	BABY, BABY DON'T CRY, Smokey Robinson & Miracles	
19	29	LOVE CHILD, Supremes	
17	30	CLOUD NINE, Temptations	

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FLEETWOOD MAC CONCERT TOUR

FLEETWOOD MAC is to undertake a British concert tour in the spring. It will co-top a package with U.S. blues singer B. B. King—who will be accompanied by his own six-piece band—and other attractions are currently being sought. Already booked is one-man blues band Duster Bennett. The itinerary will comprise ten major venues, opening at London's Royal Albert Hall on Tuesday, April 22. The tour is being jointly promoted by the Mac's agent and manager — Peter Walsh and Clifford Davis respectively — and the Scandinavian agency which handles B. B. King's European representation.

Meanwhile, Fleetwood Mac is due back from its U.S. tour on February 16, and resumes British one-nighters at Birmingham Mothers on February 23. The following day (24), the group tops the bill in a London Royal Festival Hall concert, for which Duster Bennett is also set.

The group plays Bournemouth Ritz on February 25, then departs on a five-day tour of Holland. March bookings include Bristol University (5), Wolverhampton Club Lafayette (6), Yeovil Technical College (7), Isleworth College of Art (8), Godalming Angel Hotel (9), Crystal Palace Hotel (12), Haymills Bull's Head (13), Margate Dreamland (15), Nottingham Rowing Club (16), Sheffield City Hall (18) and Cardiff Top Rank (19).

Mac flies to Copenhagen on March 20 at the outset of a two-week Scandinavian tour, which begins two days later. Manager Davis is at present considering an offer for the group to do a concert tour of Australia in mid-June.

TYMES VISIT

THE TYMES — the American group which comes into the NME Chart at No. 19 this week with its single "People" — have been booked for an 18-day British visit by Peter Walsh, manager of Tremeloes and Marmalade and agent for Fleetwood Mac. Apart from one-nighters, the Tymes are also being negotiated for TV appearances.

The group is set to arrive in Britain on March 6, and will begin bookings two days later with a show at Nantwich Civic Hall — followed by London Oval Surrey Rooms (9), Morley Ormonde (10), Sevenoaks Bligh (12), Birmingham Mothers (13), Tottenham Royal (14), Haverfordwest Market Hall (15) and Crystal Palace Hotel (16).

The group continue at Tunstall Golden Torch (17) and Margate Dreamland (22), with eight other venues still to be set. Among their TV appearances is BBC-1's "Top of the Pops" on March 6.

NEW DRUMMER FOR BALDRY

Long John Baldry's road manager Peter Davis — brother of Fleetwood Mac manager Clifford Davis — has joined the Hoochie Coochie Men as drummer.

SANDIE SHAW TALK OF TOWN RETURN

SANDIE SHAW stars in a four-week cabaret season at London's Talk Of The Town theatre-restaurant opening on February 10. It will be her second engagement at this venue — she previously appeared there during the 1967 Christmas period.

Judy Garland's season ends tomorrow (Saturday) and Lonnie Donegan —who has been standing in for Judy during her absences — stars in his own right throughout next week. As previously reported, Frankie Vaughan is set for an indefinite season at the Talk Of The Town from March 12.

Mac next, Bedrocks, Turtles; Dusty LP

EVEN though its "Albatross" still holds the No. 1 spot in the NME Chart, Fleetwood Mac has planned its follow-up single for issue on February 21. The Turtles have a new single and LP scheduled for release within the next fortnight. Also on the Kinks' follow-up to "Only One Woman". Release date of the Bedrocks' second single has been fixed. The Kinks have a cut-price album issued shortly. Dusty Springfield's next LP will consist of tracks waxed in Memphis last autumn.

● "You've Showed Me" — the Turtles' revival of "Tiger Feet"—it is released by London next Friday (7). The following week (14), the same label issues the group's album "Turtles Present A Battle Of The Bands".

The Bedrocks' "The Lovedene Girls" (Columbia) also comes out next Friday. Singles scheduled for February 14 include a Mamas And Papas track from an already-issued LP "You Baby" (Stateside-Dunhill), the Vogues' "Woman Helping Man" (Reprise) and Solomon Burke's "Uptight Good Woman" (Bell). Fleetwood Mac's newie, out on February 21, is "Man Of The World" (Blue Horizon) which was recorded in New York.

Pye releases the LP "Kinks" on its cheap Marble Arch label on February 21. Issued next week (7) by Regal-Zonophone is the Procol Harum album "Shine On Brightly".

Dusty Springfield's next British LP release, tentatively set for May, is expected to be the disc she recently waxed in the Atlantic studios, "Dusty In Memphis".

Marty Wilde has recorded an LP of his compositions with Ronnie Scott, including "Ice In The Sun" and "Jessamine". Titled "Diversions", it is released by Philips next Friday (7).

● A group named Principal Edward's Magic Theatre is the first signing for John Peel's new record label, Dandelion. Peel is also planning a music publishing company called Biscuit, and both ventures should be in operation by the end of February.

VANITY FARE has augmented to a five-piece group, with the addition of organist Barry Landeman (seated) who was formerly with Uppington Lodge. The quintet's next single has just been scheduled for release—it is "Highway Of Dreams," and is issued by Page One on February 14.

Cream goodbye album is set

THE final Cream LP has been scheduled for March release in Britain, although Polydor is hoping to have it available in principal cities at the end of February. Titled "Goodbye," it will carry a sleeve photograph of the Cream in top hats and tails doing a soft-shoe shuffle. Inside the cover will be a wall poster of the same picture, captioned at the bottom with the words "Farewell to the Cream."

The album comprises six tracks, three of which are brand new numbers — one each from Eric Clapton, Jack Bruce and Ginger Baker. The remainder are live tracks, recorded during the group's farewell U.S. tour — they are "Politician," "Sitting On Top Of The World" and "I'm So Glad."

Eric Clapton has accepted a nomination for election as Honorary President of the University of London Union. The students will now have to choose between the former Cream star and the other nominee, King Gustav VI of Sweden.

MONKEES' NEW DISC, SPRING CONCERTS?

THE MONKEES' next single is, after all, expected to be the group's current U.S. release "Teardrop City" — featuring solo vocal by Micky Dolenz. Flip side is the Davy Jones showcase "A Man Without A Dream." Both tracks were recorded in 1967, and RCA plans to issue the disc on February 28. The original intention was to release a single from the Monkees' movie "Head" — but this idea has been dropped, because there is still no sign of the film being premiered in this country.

It now seems likely that the Monkees will undertake British concert appearances much earlier than first envisaged. Midsummer had seemed the probable period, but — during his recent British visit — Dave Clark's personal promoter Vic Lewis that the group now intends to come here in the spring. Lewis is currently awaiting confirmation of the exact date of the trio's arrival, in order that he can set up venues.

Buddy Holly 10th anniversary 45, LP

TO commemorate the tenth anniversary of Buddy Holly's death next Monday (3), MCA is releasing a single and an album by the singer. The single is the Everly Brothers' hit "Love Is Strange," which Buddy recorded in his New York apartment in late 1958 — he subsequently dubbed on a second chorus and a backing section in the studios. Flip side is "You're The One."

The LP comprises ten titles. — "Love Is Strange," "Good Rockin' Tonight," "Blue Monday," "Have You Ever Been Lonely," "Slippin' And Slidin'," "You're The One," "Dearest," "Smokey Joe's Cafe," "Ain't Got No Home" and "Holly Hop." The majority of these tracks began as home-taped material, to which a rhythm section subsequently added its backing — and the original technical quality has been considerably improved. None of these recordings has previously been issued, although — in some instances — he has waxed other versions of the same songs. SEE ALSO PAGE 14.

★ POPLINERS ★

CHET ATKINS flies into London to open new c-&-w night spot The Nashville Room on Wednesday, March 5; situated in Greenwell Road, the venue has already booked country artists Charley Pride, Hank Locklin and George Hamilton IV for subsequent appearances. ● After 14 years with **Joe Loss** Orchestra, **Ross MacManus** is leaving to concentrate on solo acting and cabaret career. ● Concerts at Newcastle City Hall feature **Moby Grape, Nice, Eclection, Family** and **Group Therapy** (next Thursday, 6); **Ten Years After, Champion Jack Dupree, John Lee Hooker, Keef Hartley** and compere **Mike Raven** (February 24); **Chicken Shack, Deep Purple, Spooky Tooth, Duster Bennett** and compere **John Peel** (March 15). ● Additional concerts by **Incredible String Band** at Bristol Colston Hall (March 1), Leeds Town Hall (8) and Cambridge Rex Cinema (9). ● **Blossom Toes'** scheduled appearance at Chislehurst Caves tonight (Friday) cancelled, as venue no longer licensed for entertainment. ● After leaving **Harold Davison** Organisation, **David Apps** joins **Colin Berlin's** AMA Agency. ● **Marbles** play ten-day tour of clubs in Paris vicinity from March 21. ● **Roy Whittaker** set for extensive 4-town French tour from February 8. ● **Amen Corner** for four-day Irish tour from February 21.

NEW WONDER DATES; KATZ

REMAINING three venues for the Stevie Wonder package tour have now been set by promoter Arthur Howes. They are EAST HAM Granada (March 11), SHEFFIELD City Hall (14) and STOCKTON ABC (16). Other dates in the itinerary were exclusively revealed in last week's NME. The package also includes the Foundations, the Flirtations, the Big Movement and compere Emperor Rosko.

Howes also announces that he has now finalised the spring tour by the Rasenetz-Katz Singing Orchestral Circus. The outfit will play concert and club dates in Britain and Europe between April 30 and May 25. TV appearances are also being lined up. Exact details are still being discussed.

Latest group departure BURTON LEAVES MOVE

TREVOR BURTON, lead guitarist with the Move, is leaving the group to join another Birmingham outfit—the Ugly's. Trevor announced his decision to quit last weekend, but has agreed to stay on with the Move until a replacement is found. Four local Birmingham guitarists are being considered to fill the vacancy, and a decision is expected to be taken tomorrow (Saturday). As a result of this upheaval, the Move has had to cancel its U.S. tour scheduled to begin this week.

Group leader Carl Wayne told the NME: "It's a pity we have had to call off our American trip, but this way we are parting amicably — if we had continued as we were, a serious rift could have developed.

"Trevor wants to play country blues, and this doesn't fit in with our ideas. So he is joining the Ugly's, who are going to re-form and change their name. Our previous manager, Tony Secunda, will handle them."

A string of British club and ballroom dates is being lined up for the Move, covering the period of its U.S. tour. It is also hoped to bring forward to March a ten-week tour of Scandinavia and Germany, originally planned for July.

TREVOR BURTON

BRITISH COMPOSER GETS 13 MOVIE SONG OFFERS

LES REED has been invited to write the music for no less than 13 different films. The offers were made when the composer attended the Midem Festival in Cannes last week. He has agreed to accept three of these movie scores—for two American productions and one British—and began preparatory routining this week.

Les and lyricist Barry Mason have penned the next single for John Rowles, which MCA will release at the end of February. Rowles has recorded three of the duo's compositions — all arranged and produced by Reed from which the new disc will be selected.

A self-penned vocal single by Les Reed, "Baby Shoot Me Down," is being issued on his own Chapter One label on February 14. In June and both Ray Conniff and the Righteous Brothers have recorded versions of Reed's "I've Got My Eyes On You."

SLY, STONE RETURN

Sly and the Family Stone will spend almost the whole of July in Britain playing concert, club and ballroom dates. No venues have yet been set, but several promoters are bidding for the group.

DYLAN MAN'S VISIT

Bob Dylan's recording manager Bob Johnson flies to London in March to produce an album for CBS by Georgie Fame. Johnson — who also supervises Simon and Garfunkel and Johnny Cash sessions — hopes to spend at least three weeks here, and is keen to record other British artists.

Dave and Co. to Japan

Dave Dee, Dozy, Beaky, Mick and Tich leave London next Tuesday at the start of their three-week Japanese tour — this will be followed by three days of concerts in Singapore before returning to Britain in early March.

More stars booked for Tom Jones TV

DUSTY SPRINGFIELD and Mary Hopkin have been set for return appearances in Tom Jones' series of major TV specials. Roger Miller is flying in to guest in one of the shows, and a transmission date has now been arranged for Mama Cass Elliott's guest spot. Other new bookings for the series — which is currently in production, and for which screening begins in Britain on Sunday, February 9 — include Sandie Shaw and the Crazy World of Arthur Brown.

Although Lulu will film a spot for the third show, she will be seen only in the American screening, as her exclusive BBC-TV contract prevents her from appearing in an ITV presentation. Accordingly, viewers in this country will see Tammy Jones filling Lulu's spot.

Sandie Shaw is added to the show screened here on March 2, and U.S. singer Shirley Jones joins the March 9 line-up. Other new guest names exclusively revealed to the NME this week include:

March 16: Roger Miller, Mary Hopkin and the Crazy World Of Arthur Brown.

March 23: Mama Cass Elliott.

April 6: Dusty Springfield and—from "Rowan and Martin's Laugh-In" — Judy Carne and Joanne Worley.

The complete line-up for the first five shows now reads as follows: Mary Hopkin, the Moody Blues and Peter Sellers (February 9); Davy Jones, Herman's Hermits, Mireille Mathieu, Nancy Wilson and Rich Little (16); the Bee Gees, Sergio Mendes and Brasil '66, Tammy Jones, Lynn Redgrave and Tim Conway (23); Julie Driscoll and the Brian Auger Trinity, Sandie Shaw and 5th Dimension (March 2); Engelbert Humperdinck, Dusty Springfield, the Foundations and Lisa Minnelli (9).

SPRINGFIELDS REUNION Scott's transmission set QUO IN OWN SHOWCASE

MAJOR TV BOOKINGS

DUSTY SPRINGFIELD is re-united with her brother Tom when they both guest in BBC-2's "Julie Felix Show" on Saturday, March 8. — Dusty and Tom will perform solo items, then join Julie for a trio. Another new booking for the Felix series is Madeline Bell, who guests on February 8.

Status Quo is to film its own half-hour show for screening in BBC-2's "Colour Me Pop" series, although a transmission date is not yet set. Appearing in this series tomorrow (Saturday) is the Chicken Shack, followed by Art Movement on February 8.

U.S. singer Abbe Lane is to have her own colour show screened by BBC-2 on Friday, February 21. It is being filmed at London's Talk Of The Town" on February 9.

Scott Walker's previously-reported BBC-1 series is tentatively set to begin its six-week run on Monday, March 10, with Jackie Trent guesting in the first edition. Other TV bookings for Jackie include BBC-1's "Dee Time" (February 17), ATV's "Golden Shot" with Tony Hatch (23), Granada's "Discotheque" (26) and Yorkshire's Trent-Hatch special "Mr. & Mrs. Music" (March 11).

Among latest pop bookings are Julie Rogers in ATV's "Golden Shot" (this Sunday, 2), Georgia Brown in BBC-2's "Jimmy Logan Show" (Sunday, February 9) and the Love Affair in BBC-1's "Crackerjack" (Friday, February 14).

MELOUNEY GROUP DROPS SINGLE

ASHTON, GARDNER AND DYKE—the group formed by ex-Bee Gee Vince Melouney—have had a change of heart about the choice of material for their debut single. This was to have been "Maiden Voyage," written and sung by Tony Ashton, but it has now been decided to shelve this number. Instead, the group will select a track from its first LP, which is now nearing completion. The single will now be issued at the end of February, two weeks later than originally planned.

Melouney told the NME: "We dropped 'Maiden Voyage' mainly because it lasted 5½ minutes, and we felt this was rather too long. We considered editing it, but eventually decided to forget it and start afresh."

After the single is released, the group will play selected university and college dates in England before leaving for promotional visits to America and Japan. Offers from Poland and Hungary are also being considered.

Big Who U.S. tour again; Tom Jones TV rejected

THE WHO has been booked for another extensive U.S. tour. The group flies to America on May 8, and the following Sunday guests in U.S.—TV's famed "Ed Sullivan Show." It then embarks on an eight-week coast-to-coast schedule.

A new Who single is being issued by Track on either February 21 or 28. It is a Pete Townshend number titled "Pinball Wizard," with Keith Moon's composition "The Dark Eyed Of" as the flip side. So much material has now been recorded for the group's controversial LP "Deaf, Dumb And Blind Boy" that it has been decided to release it in March as a double-album.

● The Who has rejected an offer of a guest spot in one of Tom Jones' TV specials. A spokesman for the group told the NME: "The money wasn't right and, in any case, this show would not have been in keeping with the Who's image."

BONZO MAKE 50-MINUTE TV SPEC

The Bonzo Dog Doo-Dah Band has been spending this week filming a 50-minute TV show. It is being shot on location in the Worcestershire village of Aston Somerville, and is devoted entirely to the group. The show is being independently produced and, on completion, will be offered to the major TV companies for consideration. The band will be in the recording studios throughout next week, cutting tracks from which its follow-up to "Urban Spaceman" will be chosen.

GRAPEFRUIT MAN FORCED TO QUIT

Grapefruit member Peter Swettenham is to leave the group on February 15. He recently underwent a chest operation, and his doctors have advised against rigorous touring. He plans to take a holiday, and then venture into record production. Grapefruit is currently seeking a replacement for Peter, although he is prepared to accompany the group on its South American tour if the vacancy cannot be filled in time.

PICKETT SET FOR BBC-TV

WILSON PICKETT arrives in Britain next Wednesday (5), following his appearance in Italy's San Remo Song Festival. He will be here on a four-day promotional visit, and has already been set for guest spots in BBC-1's "Top Of The Pops" (next Thursday, 6) and the same channel's Lulu show (February 9).

VANDELLAS, JUDITH, COCKER IN CABARET

MARTHA REEVES and the Vandellas — who as reported in last week's NME begin a three-week British visit at the end of March—are set for a week in cabaret at Stockton Fiesta (April 6).

Immediately following her month-long season at London Savoy Hotel, Judith Durham plays a week at Stockton Fiesta from May 25. Also newly booked for weeks at this venue are Frankie Vaughan (from February 9), the Paper Dolls (16), Joe Cocker (March 30) and the Rockin' Berries (April 13).

HOLLIES PROMOTING OWN FESTIVAL HALL CONCERT

To be recorded for LP release

THE Hollies are to stage their own major concert presentation at London's Royal Festival Hall on Friday, June 27. The event will be titled "An Evening With The Hollies," and the group's entire act will be recorded for later release by Parlophone as a live album. An 11-piece orchestra directed by Mike Vickers will accompany the Hollies, who will be on stage for well over an hour — the first half of the bill will be taken up by another group attraction still to be booked.

In order to make this a special Hollies day, the group is planning a full-scale convention of its Fan Club to be held in London at lunchtime on June 27. Fans will have the opportunity of meeting all members of the group before travelling on to the Festival Hall for its concert.

The first three dates of the Hollies' university and college tour have now been set — they are Cardiff (February 13), Swansea (14) and Sheffield (21); Throughout this week, they have been cutting tracks for LP on which their next single will be issued, and it is hoped to schedule a release date for late February.

● As reported last week, the Hollies will spend much of February completing work on two albums before flying their own TV spectacular in March.

BEE GEES NEW SINGLE SET, PLUS SOLO FILM PLANS

THE Bee Gees' long-awaited new single has been scheduled for release by Polydor on February 14 — two weeks earlier than originally planned. Titled "First Of May" and written by the Gibb brothers, it is a ballad featuring Barry Gibb as solo vocalist. Flip side is "Lamplight" and both tracks are taken from the group's LP "Odessa" which comes out on February 28. The new single is intended for the British market only, as the Gees' LP taken up by another group attraction which has yet to be booked.

Barry Gibb told the NME this week that he expects to begin work on his Hollywood movie next Christmas. Clint Eastwood is to be involved in the production of the picture as well as co-starring in it. The two-hour colour Western will mark Barry's solo acting debut. Barry added that manager Robert Stigwood intends to book Robin and Maurice Gibb into solo movie roles at about the same time.

The group's long-awaited film "Lord Kitchener's Little Drummer Boys" will now definitely start shooting in April, and will take three months to complete. Producer is John Perrington, who recently produced the Alf Garnett film "Till Death Us Do Part."

As a result of this commitment, the Bee Gees will undertake no more tours for at least six months. It is expected that Lulu-Maurice Gibb wedding will take place in August and—after the honeymoon—the Gees plan a short British concert tour, followed by another tour of Germany.

JACK JONES WAXES RYAN SONG IN LONDON—TO BE NEXT SINGLE

Jack Jones undertook his first-ever British recording session this week, when he cut a Paul Ryan composition titled "What Is Love." The disc, which was waxed under the supervision of Paul Ryan and Bill Landis, will be Jack's next single release for RCA. The song appears on Barry Ryan's first solo LP as a tribute to the group's manager Peter Walsh, titled "My Mama" — but Paul has re-written the lyric specially for Jack Jones. The U.S. singer attended a recent Barry Ryan recording session, where our picture was taken — (left to right) DON WILLIAMS (Jones' manager and Andy Williams' brother), PAUL RYAN, BARRY RYAN and JACK JONES.

GUN U.S. DEBUT—11 MINUTE LP TRACK

GUN has been set for its first U.S. tour. The group flies to America at the end of next week, and opens a four-day engagement at Philadelphia Electric Factory on February 11. During its three-week schedule, Gun will also play short seasons at Boston Tea Party and Los Angeles Whisky-A-Gogo—as well as TV dates, which are currently being set. The group's "Race With The Devil" hit has just been released in the States on Epic.

Gun's first album is to be released simultaneously in Britain and America at the end of February. Titled simply "Gun," it consists only of eight tracks — this is because each of the numbers, "Take Off," is 11½ minutes long. Other tracks are "Sad Saga Of The Sad Boy And The Fly," the instrumental "Rupert's Travels," "Yellow Cushman," "It Won't Be Long," "Sunshine," "Ra Race" and "Race With The Devil."

Final dates for Gun before its U.S tour are Sunderland Annabel's (tonight, Friday), Sheffield University (Saturday), a Belgian TV guest spot in Brussels (next Tuesday), Bristol Mecca (Thursday), Tottenham Royal (February 7) and Slough Technical College (8).

BARRY GIBB TO MARRY

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ELVIS IN MEMPHIS

Elvis Presley paid a brief return visit to Memphis last week, and cut four tracks — in the same studio in which Dusty Springfield recorded "Son-Of-A-Preacher Man." The session — which produced three singles and an LP — involved the studio's own Kitchener's Little Drummers section, a symphony orchestra and a chorus. It was Presley's most extensive disc session in Memphis since he first recorded there for the Sun label in 1954.

BIG FROGGATT CONCERT

The Raymond Froggatt group will be augmented by a 30-piece orchestra for an ambitious pop concert at Sutton Coldfield Belfrey Hotel on Saturday, February 22. It will be compered by David Symonds.

Stars on LATEST ON RADIO

MARMALADE, Status Quo, Grapefruit and Duane Eddy are among artists appearing in Radio 1's "Tony Brandon Show" daily from Monday, February 10, to Friday, February 14—they are joined by Simon Dupree and the Big Sound, Cat's Eyes, the Iveys, Timebox, Episode Six and the Alex Welsh Band. Set for during the same period are the Tremeloes, Cupid's Inspiration, Gordon Waller, Billy Fury, David Garrick, the Rebel Rousers, Art Movement, Amboy Dukes, Onyx and the bands of Terry Lightfoot and Alan Elsdon.

Line-up for the "Keith Skues Show — which occupies the mid-afternoon spot during Dave Cash's absence — for the week beginning February 10 includes the Searchers, the Settlers, Cupid's Inspiration, Gulliver's People, the Nerve, Jimmy Powell and the Dimensions, the Merseys, Jigsaw, the Freelanders and the bands of Kenny Ball and Acker Bilk. This same cast also appears in the Saturday-afternoon show, hosted by Guy Blackmore, on February 8.

U.S. underground group Moby Grape broadcasts in "Top Gear" on Sunday, February 16 — also set for this date are the Strawbs, Caravan and Bakerloo. Other new bookings for this series include Long Purple, Van Der Graaf Generator and Black Cat Bones (February 9); and the Moody Blues, Spooky Tooth, Liverpool Scene and Yes (23).

The Troggs, Lulu, Long Jane, the Richard King Set and the Ken Mackintosh Orchestra guest in "Pete's Sunday People" on February 9. Jimmy James and the Vagabonds, Danny Street, Don Lusher Quartet and the Johnny Howard Band appear in "Pete's Saturday People" the previous day (8).

● With "Radio One Club" now being aired from the provinces on Monday), Chris Denning and Jonathan King from London (Tuesday), Tony Brandon and Don Moss from London (Wednesday), Emperor Rosko from Birmingham (Thursday) and David Symonds from Glasgow (Friday).

JOHN MAYALL ILL, CONCERTS SWITCH

JOHN MAYALL collapsed at his London home last weekend, and was found to be suffering from influenza and physical exhaustion. On medical advice, he has cancelled all dates until mid-February. This has meant the postponement of a string of concerts scheduled for the Bluesbreakers, although it is hoped that John will be fit to resume with the group at Brighton Dome on February 14, and for its U.S. tour starting at the end of the month.

Several of these concert dates have now been re-arranged for the spring — Birmingham Town Hall (May 9), Guildford Civic Hall (11), Manchester Free Trade Hall (13) and Portsmouth Guildhall (15). This final venue replaces the concert originally planned for Southampton Guildhall.

LEAPY LEE CABARET

Leapy Lee is set for another week in cabaret from this Sunday (2), doubling Brighouse Ritz and Wakefield Savoy. He flies to Bremen on February 16 to guest in German-TV's "Beat Club," and returns to Germany on February 28 to begin a promotional tour of that country. Due to an attack of flu, Leapy missed two days of his cabaret engagement in Sheffield and Barnsley this week.

PARTRIDGE MOVIE STAR?

Don Partridge visits Hollywood in mid-February to discuss a firm offer of a major movie role — if the deal is finalised he would star in a Columbia production titled "King Busker." As reported last week, Don flies to New York to attend the world premiere on February 9 of the film "Oliver," in which he sings his "Homeless Bones" composition. Don's new Columbia single "Breakfast On Pluto" is released today (Friday).

QUO'S WORLD WIDE PLANS

STATUS QUO'S South American tour has been brought forward by a month, and now begins on February 13. The group plays 11 days of concerts and TV in Argentina — where its "Matchstick Men" hit has been in the local charts for 21 weeks — followed by two days in Brazil and a TV show in Montevideo, Uruguay. Quo will also film a TV commercial for Coca-Cola, which will be screened throughout South America.

The group begins a four-day cabaret engagement in Berlin next Thursday (6). Then on March 20, it begins a jet-stop European tour, visiting six countries in two weeks—Holland, France Germany, Belgium, Austria and Switzerland. The tour is primarily for TV and radio promotion, but will also include concerts in Paris, Grenoble and Munich. Quo's 16-day visit to Eastern Europe is now set to begin on May 21, and takes in concerts in Hungary, Poland and Yugoslavia. Also booked is a three-week Scandinavian tour for July-August.

NEW GROUP'S FIRST LP

The debut single and album from Mason, Capaldi, Wood and Frog — the group which emerged out of Traffic — will be released by Island in early March, and recording began on Wednesday.

info on this week's new releases from Decca—

Yes! **ENGELBERT'S** new single is going to be heard – but big, so get in first! It's called, *'The way it used to be'*; an easy, relaxed Italian melody with beautiful lyrics by Cook, of Greenaway & Cook fame. All the ingredients to make a mammoth hit. Decca F 12879

There's a story about, 'one of Egypt's millionaires, having made a fortune buying shares, in pyramids', it's sung by **THE MIXED BAG** and titled *'Potiphar'*. A big, joyous, bouncing hit, on Decca F 12880, taken from the LP – Joseph and the amazing technicolour dreamcoat.

'Hare Krishna' goes Latin-American! **CATERINA VALENTE** and **EDMUNDO ROS** plus some quite amazing percussion, really move this popular free-living number from the hit musical 'Hair'. Decca F 12881

And talking of *'Albatross'*, hear **ROBERTO MANN'S** version. Deram DM 230. So smooth!

☐ If you would like a list of last week's eighteen mighty, double sided, monster smashes – The Demand Performance Series – or if you have any suggestion regarding future releases in this series, grab a pen and write (with S.A.E. envelope) to :- INFO (dept. N) Demand Performance

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London cast of 'Hair' makes album chart

Sandwiched! From top to bottom **PAUL NICHOLAS, PETER STRAKER, ANNABEL LEVENGTON** and lead player **OLIVER TOBIAS** still singing!

Another ex-pop singer **GARY HAMILTON** (he used to lead Hamilton's Movement) surrounded by just a few of the cast.

Still on the floor **OLIVER TOBIAS** straddled by **ANNABEL LEVENGTON.**

Ex-pop singer **VINCE EDWARD** taking a leading role in the show and here duetting with **LINDA KENDRICK.**

Close-up on production number shows **ROHAN McCULLOUGH, MARSHA HUNT** and **GARY HAMILTON.**

NOT A SHOW FOR THE SQEAMISH — for audience or the cast!

WHATEVER the Lord Chamberlain may have thought about "Hair," its message and content, the cast agree on one thing — it is not a shocking piece of permissiveness, merely a contemporary musical which doesn't conform to the accepted standards of theatre presentation.

By RICHARD GREEN

During its brief time in London, "Hair" has become something of an "in" thing with members of show biz appearing among the audience nightly and many people going back several times.

The show's appeal, its attitudes and effect were outlined for me by three members of the cast who I met for drinks on Friday before the matinee. They were Gary Hamilton, Vince Edward and Oliver Tobias.

Gary is the former lead of Hamilton and the Hamilton Movement, good-looking, quietly spoken and with a serious air.

Vince is a rumbustious Geordie, a long-time friend of Chas Chandler with a hankering after the ladies.

Swiss-born Oliver is the possessor of a veritable mane of hair and speaks of the theatre with a devout belief in presentation and progress.

All three are pleased that the London cast album of "Hair" has entered the best-selling charts after about two months of release even though no single recordings by cast members have made it as yet. Indeed, the only success previously has been Nina Simone's "Ain't Got No. . . I Got Life." Paul Jones' version of "Aquarius," despite a lot of plugging, didn't make the grade.

"The thing with 'Hair' is that it is there to entertain people," Gary began. "Even if the audience don't agree with what is going on, they can sit back and be entertained by the music and the songs."

He explained that although "Hair" has an anti-war message, it doesn't necessarily depend upon that for its appeal.

"We get a lot of people coming back again because in the two and a half hours they can't really hear every — there are over thirty — songs and remember everything that's taken place," he pointed out. "I don't suppose they all even notice a message.

"The important thing is that 'Hair' makes people react. They either go away and say 'Oh, what a lot of nonsense' or 'Great.' There is always a positive reaction, you can't just have no feeling and think 'Yes, that was jolly wasn't it.'"

The injury rate among members of the cast is running pretty high and Oliver is spending a lot of time having treatment for foot and leg injuries. Gary is covered in cuts and bruises which he accumulates daily.

"There's scaffolding at each side of the stage and more leading up to the circle and the boxes," Gary told me. "It's a sloping stage leading right down to the audience, there's no orchestra pit. You can climb on the scaffolding and run along it if you feel like it when you're not acting or singing."

"I always have a few pints before I go on," laughed the irrespressible Vince "or I wouldn't dare climb up it. When I fall, I don't feel anything, it's the next day that I find out what's happened to me."

The cast had two months of training before the show opened. Training as opposed to rehearsals for "Hair" calls for a high standard of physical fitness.

"We'd never last a week if we hadn't got used to it at first," Oliver commented. "At the end of the show, we just sit down and relax."

Oliver, it seems, is pleased that "Hair" has done so well for a number of reasons, not least among them being the initial feeling towards it expressed by some people.

"A lot of theatre people in London looked at us as just a bunch of amateurs trying to be sensational," he said pointedly. "I'd like you to print that because now they've had to realise what we **can** do and **do** do.

New concept

"It's an entirely new concept in presentation. Nothing like it has ever been done before and it couldn't have just been flung together overnight and put on. It took months of planning and £50,000 to stage."

Oliver spent a long time at drama school and Hair is his first professional appearance. He wants to stay on in the cast for a while yet to gain more experience, but eventually has his sights set on straight roles.

Gary, on the other hand, is keen to go into cabaret as a solo artist. He even admits to missing nostalgically the days of sleeping in a group van and having little money to buy food with.

Vince hasn't made up his mind exactly what he wants to do, but is naturally pleased that his single "Aquarius" which didn't do anything here is beginning to show in America.

The musical side of Hair is ably taken care of by a group of session musicians who sit in a cart on the side of the stage. One of their number is bluesman Alex Harvey who has been around for quite a time and who built up a big club following about two years ago.

"The band are really great," Vince said enthusiastically. "They're not like the usual mob sitting in dinner jackets down the front playing automatically, they just have a blow and get the feel of the thing."

As well as London, "Hair" is running in New York, Los Angeles, Munich and Tokyo and is soon to open in Rome. It may even tour here when the London presentation ends —whenever that will be.

"In New York they've closed the box office because there's just no chance of getting a seat for months," Gary revealed. "Even in London, there's about a month's waiting list. You might get a single ticket if you came along on the night, but if you want a few seats — no chance."

The age range of "Hair's" audience is surprisingly wide. Though many young people go to see the musical, coach loads of middle-aged and even elderly customers arrive almost daily.

Old girl

"On the first night, there was one old girl right in the front row," Gary smiled. "She was about seventy and I wondered what she'd think of it. At the end, she told me she hadn't enjoyed herself so much for years.

"On another night, there was a guy with evening dress and his wife in diamonds and minks, the whole bit. They were first on the stage at the end!"

Audience participation plays a large part in "Hair" and it is unusual to find less than a hundred theatre-goers on stage during the final act.

"We let people come up and jump about and sing or do whatever they like," Vince told me. "There's usually a few people in who've been before and they know when to come up.

"As soon as they're seen up there, you get others following them. We've had two or three hundred up there some nights."

And what of the nude scene? The part of "Hair" that caused all the controversey and which meant a delay in the opening date until theatre censorship ended.

"What happens is, the central character doesn't know whether or not to burn his draft card — all the others have, but he can't decide," Gary explained. "In the nude scene, he takes off his clothes and the others do the same to show that whatever people think, we're all the same underneath.

"It's not done brazenly, the lights are dim and you can't really tell the boys from the girls. There's nothing vulgar or obscene about it."

LPs reviewed by ALLEN EVANS

★★★★ STEVIE WONDER: FOR ONCE IN MY LIFE (Tamla Motown STML 11098)

Stevie Wonder sings with a voice that could be mistaken for a girl at times. He hits the high notes with ease and he works up all his numbers with a dramatic intensity that commands attention. He imparts a pulsating rhythm and adds to his entertainment with some torrid harmonica playing. Always cheerful when met, Stevie gives you a welcome smile even though he can't see you because he's blind. Perhaps that's why he gets more concentration into his singing than most vocalists. Hard to pick a standout, because all are so good, but Sunny, For Once In My Life and I'd Be A Fool Right Now are memorable. Big orchestral backing, plus other vocalists.

Other titles: Shoo-Be-Doo-Be-Doo-Da-Day, You Met Your Match, I Wanna Make Her Love Me, I'm More Than Happy, I Don't Know Why, Ain't No Lovin', God Bless The Child, Do I Love Her, House On The Hill.

★★★★ DIANA ROSS & SUPREMES SING "FUNNY GIRL" (Tamla Motown, CTML 11088).

A big orchestra, and no Tamla sound about it, backs the wonderful trio, with **Diana Ross** taking the lead vocals and the other two supplying rhythm patterns behind her. Ten of the songs from the hit screen musical are well put over, from the swinging If A Girl Isn't Pretty to the drama of the title tune and People. Composer Jule Styne sums it up well on the sleeve: "What Diana Ross does with Don't Rain On My Parade, is something else."

Other titles: I Am Woman, Music That Makes Me Dance, Cornet Man, His Love Makes Me Beautiful, Sadie Sadie, I'm The Greatest Star.

★★★★ FRANK SINATRA: CYCLES (Reprise 1027)

The maestro sings some of the current top songs, including **Jim Webb's** By The Time I Get To Phoenix, **Bobby Russell's** Little Green Apples, and **Randazzo-Pike's** Rain In My Heart. As always, Frank is in superb control of his vocal department, and has great support from **Don Costa's** production-arrangements and conducting by **Bill Miller.** He recorded these ten songs in July and November last year.

Other titles: From Both Sides Now, Pretty Colours, Cycles, Wandering, Moody River, My Way Of Life, and Gentle On My Mind.

FRANK SINATRA sported a new "brushed-forward" hair style when he recorder his "Cycles" at Studio One of Western Recording in Los Angeles. Among the 25 visitors crammed into a booth to listen were GEORGE HARRISON and PATTI BOYD (seen above with Frank). Sinatra said he was "Tired" before he started, but looked in great shape, wearing, according to Hal Halverstadt's sleeve notes: "a body-tapered grey suit, red-and-white striped shirt." Session started at 8 p.m. and ended three hours later. Fast worker as ever, is Sinatra.

★★★★ JOSEPH AND AMAZING TECHNICOLOR DREAMCOAT (Decca, SKL 4973)

An amusing pop oratorio, based on the biblical story of Joseph and his coat of many colours, which was performed last year at St. Paul's Cathedral and could be Britain's reply to Black Nativity. Written by **Andrew Loyd Webber** (music) and **Tim Rice** (lyrics and playing Pharaoh), it is performed by the Joseph Consortium and conducted by **Alan Doggett,** former music master at Colet Court, junior end of St. Paul's, Hammersmith. The school's choir is on the disc, also **David Daltrey** (lead guitar, vocals), the **Mixed Bag** group, **Dr. W. S. Lloyd Webber** on Hammond organ, **Martin Wilcox** on acoustic guitar.

★★★★ RAY CHARLES AT NEWPORT (Atlantic 588132)

Only eight tracks, but long and sometimes leisuredly jazz-blues, with Ray at the piano (except on Hot Rod, when he proves in an instrumental how well he can handle alto sax). He sings his heart out on The Right Time and Talkin' 'Bout You, in which he has the **Raylettes** right behind him, and Marjorie Hendricks soloing bits on Right Time. Ray's band (6) keep the rhythmic sounds pouring out. Ray has five composing credits and his baritone sax, **Bennie Ross Crawford Jr.,** has one.

Other titles: In A Little Spanish Town, I Got A Sweetie, Blues Waltz, Sherry, A Fool For You.

MARBLE ARCHERS

NINA SIMONE (Marble Arch, MAL 895) sings ten bluesy tunes, with a jazz backing, and the items include Gin House Blues, Exactly Like You, and Work Song. She plays fascinating piano on Return Home. Very good value.

DONOVAN: FAIRYTALE (Marble Arch, MAL 867) includes Candy Man and adds seven other **Donovan** compositions, sung by him with great feeling and enthusiasm. Ten tracks in all, with two of his Ballad numbers —Of A Crystal Man and Geraldine.

NEW CHARTBUSTERS (Marble Arch, MAL 868) offers a dozen chart songs, well imitated from the originals. Titles include Ain't Got No . . . Bicyclettes de Belsize, With A Little Help From My Friends, and Light My Fire.

TEN YEARS OF GOLDEN HITS (Marble Arch MT 10) is a double album for 28s. 2d., and embraces 28 tracks, going from Pye Records' Does Your Chewing Gum Lose Its Flavour by **Lonnie Donegan** to If The Whole World Stopped Loving' by **Val Doonican,** via such hitsters as **Chris Barber, Emile Ford, Kenny Ball, Joe Brown, Searchers, Sandie Shaw, Kinks, Donovan, Jackie Trent, Overlanders, Foundations,** etc. A real history maker.

GROUPS

COASTERS (Atlantic, 588134) are a coloured vocal group who once tore it up, but now, although losing none of their rocking rhythm, take things a little easier. Some wonderful dance material, such as Keep On Rollin', Girls Girls Girls, Wait A Minute, Run Red Run and eight more rolling tracks.

JOHN DUMMER BLUES BAND: CABAL (Mercury SMCL 20136) really gets an exciting, pulsating rhythm going, and the vocalist, Dave Kelly, really gets out his message. Great party maker.

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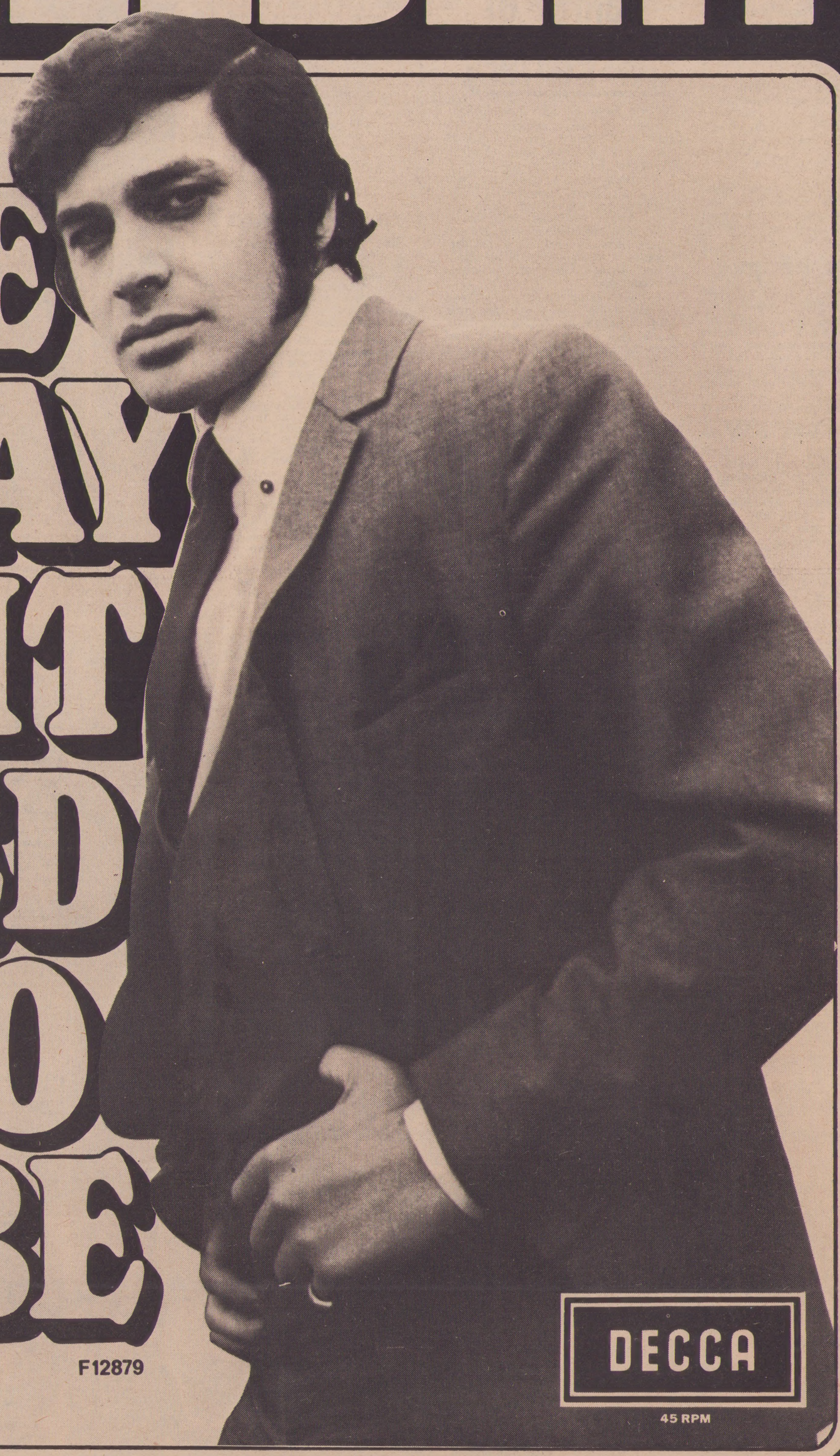

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by NICK LOGAN

ERIC CLAPTON BOOKING STUDIO TIME FOR STEVIE AND SELF

ERIC Clapton has emerged from self-imposed exile and is this week attempting to book studio time for himself and Stevie Winwood. The former Cream guitarist and the ex-Traffic star, who have long been admirers of each other's work, decided over a year ago that they would record together at the earliest opportunity.

Since the Cream came to an end, Eric has been in hiding at his new country house near Guildford, avoiding people and publicity and pondering his future.

"I tend to regard the whole business of coming up to town as a nightmare," said Eric when he made one of his rare excursions into the big city on Thursday to talk about his future with Stevie, his friendship with George Harrison and why he thinks even his most faithful fans will give up following him sooner or later.

I waited for him at manager Robert Stigwood's Mayfair offices. Eric was late. "He's just arrived and finding his way up through the offices," said publicist Robin Turner.

A quarter of an hour or more passed. "He must have got lost between here and the front door," Robin apologised.

Healthy, happy

Eventually Mr Clapton arrived, with a grin on his face and looking healthy and happy and resplendent in a black velvet jacket and pink velvet trousers with turn-ups.

"You're looking well," he said, sitting himself down and asking if a bacon sandwich could be found while he proceeded to tell me what he had been doing in his Surrey hideout since the Cream split.

"I am a professional listener," he confessed. "I like listening to records as much as playing. That is probably what my problem is. Once again I have got to listening to blues and old rock and roll records, including a Buddy Holly 'Greatest Hits' LP I have just bought.

"But I think it is now time I did something. I'm trying to book recording sessions for next week so I'll have a deadline then and I'll have to do something.

'Beatles are saints of the Century'

"Anyone who wants to turn up," was Eric's reply when I asked who he'd be working with. Could he be more specific?

"Well, Stevie obviously. But I don't know whether I'll be doing an album of mine, or an album of mine and Stevie, or just Stevie's album. It will just have to sort itself out because I can't be bothered making those kind of decisions beforehand.

"Stevie came down and stayed at the house for four days just after Christmas. We didn't talk much but we played a lot and that I suppose was our version of talking.

"But it's very hopeful, very exciting. He's frighteningly good.

"In fact the only thing that holds me back is that he is so dynamic that you could probably end up just accompanying him!

"I've got to work out in my mind whether I want to do that or to express something on my own."

Does it mean that they will be forming a group together I asked?

"It probably will be," he replied, "but I don't want to commit myself so strongly that I can't back out."

What then are the chances?

"Oh, 75 to 25," said Eric with an enigmatic smile. Then after a pause added: "Very good chances actually. There's no one else. The only thing is that if I do a record with Stevie or form a group with him I am kinda stuck for a rhythm section and my immediate reaction would be to call up Jack and Ginger because they are the only two that I am familiar with. But I don't know how Stevie would feel about that.

"He might want to call up Jim Capaldi, Chris Wood, etc. So it's a problem.

"If there was a group it would probably be only temporary but the time might be a lot longer than other people would call temporary. We might drift around for a year or so or a couple of years.

Cream re-form?

"And as Jack has said, there is some chance that Cream will all be back together in nine months. I'd quite like to do it all again with another member. With Stevie — yeh. Say someone said get together at the end of this year after I have had all my little diversions, then I might do it — but not as a trio."

Apart from Eric's associations with Stevie, another heavy influence on him of late has come from his friendship with George Harrison.

"He influences me a lot," said Eric, "in what he says about things and about music. But there is no chance that we would get involved in a group because he has the best group in the world on his hands. And he would be a fool to check out of that.

"But I will still be seeing him because he turns you on. He is a fantastic person; a very heavy man."

We talked about Tony Palmer's BBC Omnibus tribute to the Cream and how different Eric seemed now from the film interviews in the programme.

"There have obviously been some great changes. When those interviews were done we had just checked into San Francisco to play the Fillmore and we were very egotistical about everything. We were just God's gift to the world but that didn't last long.

"I don't feel so 'dog eat dog' any more. I felt very much as if I was in a competition. I was very aware of people talking about this 'fastest guitar alive' bit.

"But there is no necessity to go into that now. I am now quite prepared to go into a studio and make anything that sounds good to me — and be satisfied with it.

"I'm not worried about its appeal to other people or like how it stands up against the latest guitarist to come up. I am not so hung up now on being a success.

"But there is no such thing as a best guitarist. Because if I had a lick that was better than Beck's then Beck would have a lick that was better than mine. And Hendrix is better than all of us anyway," he laughed.

The strange thing about the legendary Mr Clapton is that while much is heard of Clapton the musician and guitarist, little is ever heard of Clapton the man.

This is usually the case with legendary characters, as Eric undoubtedly is, and derives from his wish to avoid a personality cult — a situation he not only intends to continue but to intensify.

"If I am in a newspaper it is always about my guitar playing," agreed Eric. "It has always been that way. I don't have a personality appeal like, say, a Bee Gee.

Fickle person

"It's also because I'm so fickle, I suppose. I mean I can't tie myself down to ever looking the same."

I can vouch for that. On "Omnibus," Eric's hair was wavy and he had a moustache. The last time I saw him, in December at the Stones' "Rock And Roll Circus," he had no moustache and long straight hair. On Thursday, he had changed yet again. Now the moustache is back, his hair is shorter at the sides and he has acquired a fringe.

"I remember once when I was with John Mayall I used to wear military jackets," he recalled. "I played at one place and the whole crowd was wearing military uniforms. And I came on wearing a clown outfit or something strange and there were hundreds of brought down people everywhere.

"But I avoid trying to get a personality cult. I expect this year to really drop out of it completely, publicity wise, Press wise.

"I just don't think you can keep the public interested in someone who is not taking the steps to interest them.

"I am now virtually in a position where I have nothing to say to anybody. What my plans are, what I eat for breakfast and all that.

Lose his fans

"Even my most faithful fans whoever they may be are bound to give up sooner or later.

"No. I'm not deliberately trying to lose them. I am just being myself but I don't think that will interest them for long. I mean — just a bloke. There's nothing for them to get hung up on."

They manage to get hung up on Lennon, McCartney, etc, as "just blokes," I suggested.

"They are not just blokes," protested Eric, "they are . . . well. I'm hung up on Harrison, Lennon, McCartney and Ringo because they are the saints of the Twentieth Century."

A lot of people would put Eric in the same class.

"No I just don't see that," he continued. "I can't see how just being a guitarist is enough."

But a very good guitarist.

"Not even a good guitarist. But if I was a songwriter and I had things to say that people could follow . . . I can only really appeal to other guitarists. There can't be too many chicks, or pop music fans either."

What did you eat for breakfast?

"Porridge," said Eric and smiled.

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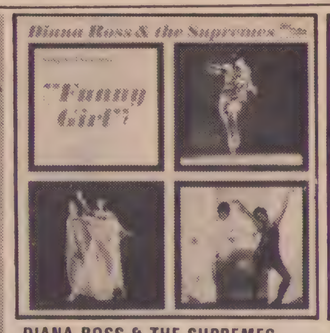

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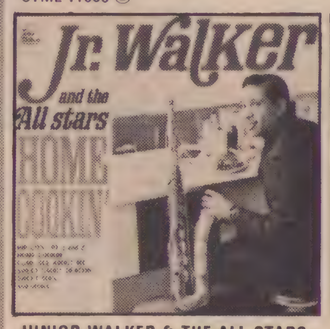

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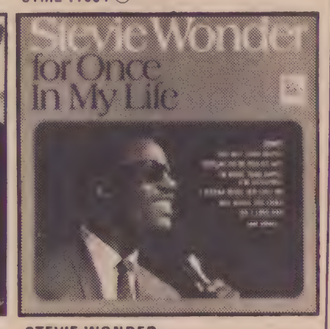

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MOBY GRAPE: London Middle Earth (31), Newcastle City Hall (6), London Middle Earth (7).

CABARET/SHOW

FREDDIE AND THE DREAMERS: Hull Westfield Country Club (for one week from Feb 2).

DAVE BERRY: Middlesbrough Excel Bowl and Sunderland La Strada (for one week from Feb 2).

MARIAN MONTGOMERY: Ronnie Scott's Club London (for two weeks from Feb 3).

NEXT WEEK

GENE PITNEY on his next tour

AMEN'S ANDY DOESN'T WANT HIPPIES AS FANS

AFTER a brief excursion into the stamp dealer's next door — a common mistake made by first-time visitors to the new NME offices — Andy Fairweather-Lowe arrived half an hour late to tell me that he would be delayed, he was skint and he didn't like our lift.

He tells RICHARD GREEN

So we walked down the stairs and made our way to the Surrey, a pub specialising in excellent Australian beer which is only really for the initiated. Andy, not being one of the initiated, opted for Coke and received severe glances from several Barry McKenzie types.

"Cyril Shane found our new song," he told me as we sidled into a dark corner. "He brought it to us when 'High In The Sky' was No. 5, but we didn't like it. Then we played it again three months later, liked it and recorded it three months after that."

When the Amen first heard "If Paradise Is Half As Nice" it was called "Il Paradiso Belavista" and had been recorded by an Italian group called La Ragazza 77. It was then translated into English by Jack Fishman who penned the lyrics of "Help Yourself."

"We've got a new record producer, Shel Talmy," Andy volunteered. "He's very good and we're going to keep to him."

Andy is also pleased with the Amen's new Immediate contract which is for four years, but has an open mind on last week's front page NME ad for the single.

"I really don't know anything about the situation in Biafra, so I don't want to give an opinion on it," he pointed out. "I suppose people will have a go and say it is sick, but it makes people look at an ad. If it was just an ordimary ad and they saw it was for Amen Corner, that'd make them turn over straight away!"

Stitch

Andy began wheezing and said he had a stitch. Then he changed it to "I was going to see a specialist about having my piece of lead out of my lungs." This was a reference to a Fleet Street record reviewer who said he thinks Andy sounds as though he is suffering in that manner.

"People are having a go at the record," Andy went on, "but we're pleased with it. It's a simple pop song, simpler than 'Bend Me Shape Me.' We've progressed, but not so much that we've changed our style.

"On the album we're doing now, there are four songs we've written. If we did more, people would say we've deserted our fans because they're not typical Amen Corner songs.

"It's our fans that have bought our records and we don't want to lose them. If we lost our fans now and the hippies took to us, I'd be really upset — for the fans' sake. We've got a teeny bopper audience and we play for them."

I pointed out that the Amen enjoyed the reputation of being a "nice" group, well-behaved and reliable.

"Little tin soldiers," Andy laughed. "That's what we were made out to be. It's better than messing everybody about all the time."

Right now, Andy is thinking in terms of a tour before the Amen leave for America. He would like to see the group do one British tour a year, but thinks that the problem of name attractions is a big hindrance.

"I'd like to do a tour with the Small Faces," he told me, pouring another Coke into his glass, adding jokingly "I think there are a few places left they can still do. You'd need a couple of other big names, though, to draw.

"The first tour we did with Hendrix and the Move was fantastic. I was always out front watching Jimi, every night.

"He did this big bit with his guitar, slamming it about. He couldn't get it in tune — I'm not surprised considering what he'd done with it. He did all his pushing into the amp and then flung it. It stuck into the speaker and the bit on top fell on Noel's head."

As he spoke, Andy demonstrated Jimi's movement and managed to swipe a waitress carrying about three dozen plates of roast beef. The gravy slopped all over her and she got quite upset.

"Don't do that again," she scolded.

Andy seemed quite pleased that he'd helped keep up my record of causing incidents there. On my last visit, Vince Melouney almost got drowned in a spilt pint of Fosters and before that, two Easybeats and I had our coats decorated in curry!

We decided to retreat in the direction of Smithfield Market where Andy was due for a photo session, but the Lord knows what type of shots he was going to be subjected to there.

"On the way along Fleet Street, he returned to the tour theme and said he'd like to be on one with Hendrix, the Faces, the Nice, Love Sculpture and Spooky Tooth.

"They're all people I'd like to watch," he explained. "I'd go on first so that I could watch them all. I don't mind if we don't go on last, so long as the group that tops is better than us, if they've had a few hits or I really like them. It's getting difficult to pick a tour that'll sell out."

Andy is in the process of selling his car which sounds more like a house. It contains a record player (never worked), tape deck (out of order), television (broken), leather panels (hanging off) and cigarette box (missing lid). No wonder he wants to get shot of it. He is also keen to involve me in a game of Monopoly.

"Can you play table tennis?" he asked — "No, I only played when I was young." — "They always say that," he grinned. "I heard about your game in Peterborough."

This, dear friends, was after my first and last disastrous appearance as Andy's stand-in at a charity football match with other super stars like Keith Altham and Ed Stewart. After the game I had been thrashed about 21-0 by a minute, 10-year-old being at table tennis.

"Come and play Monopoly then," Andy offered. "What you want is hotels on Mayfair and Park Lane, plus the Water Works and Electricity Board." Quite the little Paul Getty.

We stopped off at a bank where girl customers serenaded us with snatches of "High In The Sky" while Andy pretended not to hear. Then he dashed off to the meat market, remarking as he left: "Wonder if there's any good songs about cows about?"

AMEN'S ANDY FAIRWEATHER-LOWE in traditional wedding gear. He couldn't look less like a hippie if he tried!

Duane Eddy happy with first British vocal disc

WITH ten gold discs to his credit and world record sales exceeding thirty seven million, Duane Eddy would hardly be considered the nervous type when it comes to recording, but he got a touch of the butterflies when he went into a London studio to make his first vocal record recently.

By PAUL EAST

"I'm very apprehensive when I go to a new studio," he admitted. "I was mainly concerned this time whether the engineers would do for me as well as they do for others. I knew they were technically capable, but I wondered if they worked that way for anybody."

Duane found that they did and he is understandably pleased with "Break My Mind," a John D. Loudermilk number which has the guitarist sounding in parts very much like "old golden throat," Johnny Cash, who he admires very much.

"The studios in Nashville and Hollywood are very helpful," he continued, relaxing in an armchair in his manager's Savile Row office. "Even so, I took a long time to change when I went to Hollywood from Phoenix.

"The London studios are as good or better than Hollywood or Nashville. The musicians came up and made suggestions, which they don't have to do. The engineers were great, they got the sound on my guitar which isn't easy to do in a studio. I can get it on stage, but in a studio it's difficult."

Persuaded

Duane was persuaded by his manager, the genial Eddie Trevett, to make a vocal record. He was coming over to cut a disc and Eddie thought that an instrumental would be just another instrumental.

"I've always liked to sing, but I've always done it for my own amazement, or amusement, or both!" Duane laughed. "When I was sixteen or seventeen in groups around Phoenix I used to do a few things, but nothing since."

Many people thought it was Duane singing on "Dance With The Guitar Man" but it was just a full backing group. People have suggested a spot of singing to Duane before, but he never bothered to take them seriously.

"Yes, I'm worried about the record," he admitted. "I'm still wondering if it's going to be accepted by the fans. I will probably do more vocals, especially if this one does well. I might not try much more if it doesn't."

Duane is planning to make London his base and he explained why thus: "It's due to the change in the pop music scene in the past five years. The centre seems to have settled here, it's all coming from here. Now things may have evened out a bit, but I like what Eddie's doing for me and what CBS are going to do for me."

Duane has formed a British backing group which includes the famed Messrs. Banks and Gustafson, previously of Merseybeats fame. He is full of praise for them, particularly John Banks's drumming.

"You know, when I asked them what numbers they'd rehearsed first time I met them, they rattled off a few titles, including 'Bonnie Came Back'," he recalled. "That's a very difficult number to play, but they were confident so we gave it a try and it was just right. All I've got to do now is persuade John not to play so loud, British drummers really raise a storm!"

New-look DUANE EDDY and now on record with a new sound— as a vocalist. (See review page 6.)

From YOU to US

Edited by TONY BROMLEY

BRENDA L. SMITH (Stevenage, Herts): I just had to write in reply to Marielle Hawkins (FYTU Jan 4). Although I am prepared to admit that the Beatles' double album is more expensive in the States than it is in this country. I think that, on the whole, American fans are in a much better position than fans here.

For example, Miss Hawkins seems to think that six dollars was a lot to pay for "Electric Ladyland" although this is only the equivalent of £2 10s — as compared to the £3 13s which we English fans, who had to wait longer for the album to be released anyway, were expected to pay.

This is not just an isolated example. While in the States last summer I found that other albums were also cheaper there and that in several cases they had much better sleeve designs containing the lyrics to the songs or more informaion about the group or singer concerned.

I paid four dollars for the album "Bookends." This is eguivalent of £1 13s 4d (as against £1 17s 6d) and the American price included a full coloured large poster of Simon and Garfunkle too!

As for the remark that English albums have more tracks than their American counterparts. I can think of no instance in which this has happened and would point out that the Broadway cast recording of the songs from the musical "Hair" contains more tracks than the London cast recording of the same show. Also two of the best tracks from the American album "Surrealistic Pillow" by Jefferson Airplane, have unaccountably been omitted from the English album and have been replaced by two perfectly unimpressive songs.

There have also been several cases where English groups have released whole albums in the States which have never been issued here at all, for example the Stones' "Flowers" and "Got Live If You Want It," (released here as six tracks EP—TB) both of which contain tracks which the English fans have not even heard, let alone had the opportunity to buy!

I would also point out that not only do a fair number of our best performers (Cream, Jimi Hendrix, Ten Years After, Donovan etc) spend far longer touring the States than they do here, but they invariably release albums there before they do here, too.

It seems that we just can't win on this side of the Atlantic, and the final insult came last week when I read that George Harrison and Derek Taylor are writing a musical which is to be shown first in New York to American audiences!

ROBERT PYE (Birmingham): In answer to the letter from John Taylor (FYTU Jan 18) how he can describe such records as Marmalade's "Ob-La-Di Ob-La-Da" Wilson Pickett's "Hey Jude," as substandard reproductions of "GREAT" original records beats me!

The Marmalade version of "Ob-La-Di" is much better than the original, and Wilson Pickett's exciting version of "Hey Jude" is far better than the ridiculous way the Beatles sang it.

For a start it doesn't include 4½ minutes repetition at the end of the record (if you can call it "at the end").

Take Joe Cocker's big 1968 hit "With A Little Help From My Friends" as another example of an improvement on the original. This also is easily the best version of the song I've heard.

SUSAN LEVENE (Pinner, Middlesex): I agree with Paul Collins (FYTU Jan 4) that Radio One just isn't good enough. How many teenagers want to listen to Edmundo Ros on a Sunday morning or Any Questions in the evening? Very few!

All this rubbish should be transferred to Radio Two and Radio One should be kept completely separate from the other stations.

CHRIS JACKSON (Surrey): I was astonished to read that in an NME interview with Tom Jones, Nick Logan said that the Elvis Presley **Special was "not supposed to be up** to much."

I suggest that Mr Logan gets himself a copy of the soundtrack LP and/or a recorded tape of the show and he would see that the audience's reaction to Elvis's vocal performance was tremendous!

Also I suggest that he reads an article called "Elvis TV Triumph" which appeared in a December issue of NME which said that the show was "absolutely great." To date I have yet to see any national or musical paper give bad reviews of this show!

Nick Logan replies: I didn't specify in the article who made the comment. It was, in fact, one of Tom's friends who said it — not me.

CHRISTOPHER WHITE (Dewsbury, Yorkshire): May I, on behalf of all her many fans, offer our sincere best wishes to Cilla Black, on the occasion of her marriage to Bobby Willis.

Although the news probably came as a shock to many of Cilla's fans (after all there was no prior warning that the wedding was going to take place so early in 1969!). I am sure both Cilla and Bobby will be very happy in their new life together.

And I'm equally sure that this will be one show-biz marriage that **won't** end up on the rocks!

PAT HERBERT (Leytonstone): I really am amazed at the gall which some record companies are displaying lately. The main source of the trouble comes from Tamla Motown, who seem to think that their records are good enough to release a second time. In my opinion they weren't good enough to release the first time!

But as Radio One in their infinite wisdom, appear to regard this sort of music as far superior to most others, we the public have no choice but to be subjected to hearing them again and again.

I also notice that quite a number of these dated discs are creeping into the charts rubbing shoulders with such groovy sounds as Donald Peers and Danny La Rue. I think it's about time this country's music charts were radically changed, but only the record buyers can do that . . . and will they?

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Age: 21
Born: 31.5.47 in Glasgow
Position in group: Lead guitar, arranger
Plays: Guitar, piano, drums
Owns: Five guitars, uses Fender Strat, guitar and Gibson stereo
Peculiarity: Is left - handed guitarist (others Jimi Hendrix, Paul McCartney)
Lives: Flat in Finchley

By Andy Gray

JUNIOR WULLIE CAMPBELL

The Marmalade's Music Man

THE Shadows started everything for Wullie Campbell, who, because his steel-worker father had the same name, was called Junior. He adored the Shadows' music in 1960, when the Shads made it big with "Apache". He dreamed of playing like them and when his dad bought him an accoustic job for £8, Junior really stuck in at learning and mastering it.

"I was 13," he reminisced for me, "and I thought that guitar was the greatest thing that could ever happen to me. I played it whenever I could. I still have it and wouldnae part with it."

Junior speaks with a thick Glaswegian accent and when he is serious, his voice is quite pleasant, but like his india-rubber face, it can get out of control and make harsh yells or burpish grunts, thus startling the community for a long way around.

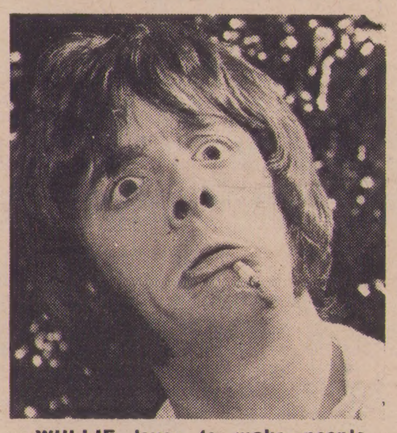
Wullie Campbell senior must have been impressed by his son's efforts, because on the 14th birthday of the lad he bought him an electric job. "It was Japanese and had a tiny wee amplifier," Junior recalled, "but to me it was heaven. I knew my parents couldn't afford it, really, so I was determined to make it pay. That same day I went out with my guitar and amplifier to a nearby house where Pat Fairley lived. My mother worked in the Co-op shop at Springboig and Pat had come in. She knew he had a group and he said he wanted another player and my mum suggested me. He told her to send me round."

Shads' hits

Junior played "Apache" and "FBI" for Pat . . . and was in. Pat was also a Shadows fan. The group was called the Gaylords and they had plenty of poorly paid jobs. Recalling the first days, Pat Fairley, Junior's co-Marmalade today, told me: "Junior got better as a player all the time and I didn't." to which Junior replied: "But Pat did the books and did them well. Straight, I mean."

He laughed when they recalled that 2/6 was a big thing to be out and they would argue for hours as to how it could be. They were 16 then, and still Shadows fans.

"We queued for hours to get tickets to see them when they came to Glasgow. I used to wear horn-rimmed glasses with no glass in them to look like Hank Marvin. And we'd wait in our van outside the stage door to follow them in in the hope of meeting them," said Junior. And they have never met them to this day. However, Junior has no hard feelings—he still says they were the greatest group and is sorry they broke up. "They expanded my musical knowledge with every record they made," he told me.



WULLIE loves to make people laugh with facial gags like smoking a cigarette below his lower lip.

Junior thinks he got his feeling for music from his father, who was a keen collector of operatic records and goes for Caruso and Gigli more than the Marms. But Junior's mother is a pop fan. "Dad was always after me to take an aria from 'Madam Butterfly' or something and adapted it, but we took it as a joke. I like opera but don't dig it all that much." But he bought his dad a stereo record player for over £100 so that he can hear his operatic discs better.

Junior is looking forward to the Marmalade's visit to America in April so that he can look up his two older brothers, George (34), a draughtsman, and Fred (31), a welder. They are in Connecticut.

Junior doesn't feel he is improving as a guitarist these days. He has reached a pretty high standard, but says he's not half as good as he thinks he once was. The reason is they have been concentrating on an act, and he is too busy concerning his singing and playing piano occasionally as part of the act.

"But I don't mind," he stressed. "We're making money and that's what counts." He gives the Marms two years and hopes by that time to have made enough money to buy a house, have a few bob still in the bank and be able to get a job in the music business somewhere. It shouldn't be difficult. He is a good arranger and has taught himself music.

He's a keen soccer fan and supports Arsenal in London (where he has lived for almost three years) and Celtic in Glasgow ("I'm not Roman Catholic, either," he said). He played soccer in Scotland and would like to play for a show biz team in London, in any position except goal. And although he is so dexterious with his hands when playing guitar, he can't use them for anything else.

Junior is a fearsome person when he makes faces and bellows at you, but when you get to know him, he's as gentle as a lamb and just as tender.

Next Week: DEAN FORD and GRAHAM KNIGHT

On Feb 3 it will be TEN YEARS since his tragic death, but . . .

BUDDY STORY IS NOT OVER YET

ON Februaryy 3, 1959, a plane went out of control in a snowstorm in Iowa, America. The plane crashed into a cornfield, and skidded into a wire fence, completely demolished. The pilot and three passengers were killed instantly.

The three were all young singers on their way to a one-night stand; Big Bopper, Ritchie Valens and a fast-rising star, Buddy Holly.

Buddy had only just left his backing group to go solo. If he had not done so, he would have travelled with the Crickets . . . by coach.

A few weeks later, his record "It Doesn't Matter Any More" hit the No. 1 spot in the U.S. chart, and achieved similar success in Britain soon after.

But nobody rejoiced. Before the Buddy Holly Story was past the first chapter, it was over.

Or was it? Although many people thought his death was the end of Buddy, his fans were determined to keep his name and career alive.

So, from the burnt out wreck of that plane, a Phoenix-like legend arose.

Today, ten years after his untimely death, Buddy Holly is a hallowed name in pop music.

He has had many more hits since February 3, 1959 than before that fateful day. Songs like "Peggy Sue," "Maybe Baby," "Rave On" and "Think It Over" are hummed by pop fans who don't even know what he looked like.

Became a cult

In the same way that James Dean and Humphrey Bogart were made into cults after their deaths, so has Buddy Holly.

Singers like Adam Faith, Mike Berry, and Bobby Vee fashioned their voices on Buddy's. Berry raised a storm of controversy by releasing a single titled, "Tribute To Buddy Holly."

When MCA Records issued a set of five Buddy Holly LPs last year, among the first orders to be placed were four from John Lennon, Paul McCartney, George Harrison and Ringo Starr!

"Peggy Sue" even re-entered the charts briefly last summer during the short-lived rock and roll revival.

A new LP and single will be released in the next few weeks.

The album will contain a number of previously unissued songs, and the rest are later recordings of well known hits.

GORDON COXHILL pays tribute to one of the most influential stars . . . BUDDY HOLLY

It is an assured big-seller, and with the 10th anniversary of his death certain to result in some publicity, Buddy could well make a return to the singles chart.

Why? What was and is the special magic about Charles Hardin Holly, born on September 7, 1936 in Lubbock, Texas?

He first tried out his musical talents on an unsuspecting violin at the age of eight.

After a few unsuccessful squeaks, he gave up, much to the delight of the neighbours.

But it didn't take him long to master his first guitar, for which he paid 45 dollars.

At 15, Buddy — he always used this nickname — had already played the local club circuit. His big break came when he appeared in a local talent show, in which Elvis Presley was a previous winner. A talent scout was in the audience, and lost no time in signing Buddy for the Decca label.

However, subsequent record releases were not successful, and Buddy's contract with Decca was not renewed.

But having had a small taste of recording studios, Buddy wanted more. The Crickets — Buddy at the time was one of the group — went home, and wandered into the studios of Norman Petty, who had built a name for himself with compositions like "Almost Paradise" and "Mood Indigo."

Norman took an immediate liking to the group and the sound they made. The first number they recorded was "That'll Be The Day," which was one of the flops they had issued with Decca.

With Norman's magic touch, the record was a massive hit, hitting the No. 1 spot and selling over a million copies.

Incidentally, "That'll Be The Day" was released on Brunswick Records, a subsidiary of Decca!

So began Buddy Holly's meteoric rise to fame, only to be curtailed before Buddy had even started to fulfil his potential.

If Buddy Holly had been alive today, would he have still been a top grade artist?

"Of course he would," Norman Petty told me in a transatlantic phone call to his home in Clovis, New Mexico. "He had talent, lots of it.

"But I couldn't say what sort of music he would be playing if he were alive today. He was so unpredictable. I wouldn't even guess what he would be doing the next week when he was alive."

What was it about Buddy that made him so special?

Distinctive

"His voice wasn' tthe greatest," said Petty, "but it was very distinctive.

"You could put one of Buddy's records on and as soon as the needle touched the first groove, you knew who it was. That, I think, is more important than a great singing voice.

"But I think the real thing about him was his sincerity. There was no falseness about him, and it was very easy for the kids to associate with him.

"He would never put anyone on, and that's a rarity in itself."

Will the forthcoming album be the last Buddy Holly tracks?

"They are the last I have," Petty replied. "They would have been released before but there were legal hitches.

"I think the album will knock a lot of people out. Some of the songs have not been heard before and the rest are old numbers with a fresh new face put on.

"I don't think it's cheating the public. We have always told people when we put out Buddy's records whether they were in fact old tracks with a few technical additions.

"Buddy was honest in that way, and I'm not doing anything that he wouldn't have wanted."

Today, 10 years after his death, the Buddy Holly Story is by no means over.

DISCS IN THE NME CHART

1958 "PEGGY SUE"—3 (first released 1957), "RAVE ON"—5, "EARLY IN THE MORNING"—17, "HEARTBEAT"—30, "LISTEN TO ME"—16.

1959 "IT DOESN'T MATTER ANYMORE"—1, "PEGGY SUE GOT MARRIED"—13, "MIDNIGHT SHIFT"—26, "THAT'LL BE THE DAY"—1.

1960 "TRUE LOVE WAYS"—25, "LEARNING THE GAME"—28.

1961 "WHAT TO DO"—29, "BABY I DON'T CARE"—14.

1962 "LISTEN TO ME"—28, "REMINISCING"—17.

1963 "BROWN EYED HANDSOME MAN"—3, "BO DIDDLEY"—8, "WISHING" 12.

1968 "PEGGY SUE"—30.

Meet Big Bear Ffolly, the Birmingham multi-group outfit and Britain's answer to the Kasenetz-Katz Singing Orchestral Circus—though the Ffolly's music is more blues and progressive than the Circus' bubblegum pop. Earth, Bakerloo, Tea & Symphony and Locomotive, who had a recent Chart hit with "Rudi's In Love," are the four groups that make up the Ffolly. When performing together each band has its spot and all come together for a freewheeling "jam" at the end. The groups made their home town debut at Birmingham's Opposite Lock in January and make their London debut at the Marquee on February 6. Line up minus Tea and Symphony is (l to r) TERRY POOLE (Bakerloo), TONY IOMMI (Earth), TERRY BUTLER (E), BILL WARD (E), JOHN OSBOURNE (E), MICK HINCKS (Locomotive), CLEM CLEMPSON (B), JIM SIMPSON (their manager), NORMAN HAINES (L), ROY EVERETT (who sings solo), PETE YORK (B), and MIKE TAYLOR, BILL MADGE and BOB LAMB, all of Locomotive, whose new single is reviewed on page 6.

TYMES TOGETHER SIX YEARS

FORMED six years ago in 1963, the Tymes did well in America with such hits as "So Much In Love," "Wonderful Wonderful" and "Somewhere" but it is only this week that they make their NME Chart debut at No. 19 with "People."

Originally signed to Cameo-Parkway, the Tymes retain the same line-up today now that they are with American Columbia which is released by CBS here.

The Tymes are ranked alongside the Platters, Inkspots and the Mills Brothers by American audiences and play a lot of college dates in between cabaret appearances.

Individually, they are **George Hilliard** (31), the second tenor and described as the "live wire," **Donald Banks** (21), the "quiet one," **Norman Burnett** (27), baritone, the "loud one," **George Williams** (31) lead singer and **Albert Caesar Berry** (28), first tenor and the "girl watcher."

They like the Beatles, Gladys Knight and the Pips, 5th Dimension, Temptations, Aretha Franklin, Ray Charles, swimming, basketball, baseball football and billiards.—**RICHARD GREEN.**

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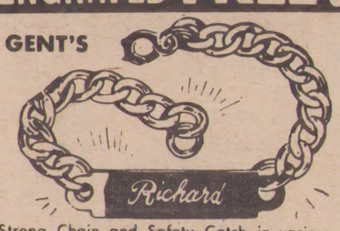

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Michael sorting out Stones, Beatles

TERRY QUINN'S TV

IN between working on the next Beatles TV film Michael Lindsay Hogg has almost completed the mammoth task of editing more than 12,000 feet of colour film which will eventually reach our screens as "The Rolling Stones Rock 'n' Roll Circus." The rough cut version—50 minutes out of a total of more than two hours in the can—will be rushed by jet to Mick Jagger in Los Angeles for his approval in the next few days.

Mick will screen the unfinished special in between talks with his American business representative **Allan Klein** about plans for the coming Stones world tour, which I'm told **will** take place.

And while Mick is in America sorting out the business the rest of the Stones have been taking things easy. **Brian Jones** has been soaking up the sun in Ceylon, **Keith Richard** has been climbing the Andes, while **Bill Wyman** and **Charlie Watts** have simply stayed at home.

THE past couple of weeks have been a TV paradise—if you happen to be a **Jack Jones** fan.

The day after Jack arrived from Hollywood he made his first "live" British television appearance on **Lulu's** show. The next Saturday night he popped up again on the **Rolf Harris** show and last Sunday night he taped a great special at the Talk Of The Town which will be transmitted on February 14. Last Monday there he was again on "Dee Time."

In the short time he has been in town **Jack Jones** and **Simon Dee** have become close friends and on the special Jack has dedicated a number to Simon and his wife, **Bunny.**

Finally, I must say it is almost uncanny how Jack's manager **Don Williams** resembles his famous brother **Andy.**

I HOPE all you budding TV producers and directors had a good look at that really beautiful piece of film used behind the **Fleetwood Mac's** "Albatross" on "Top Of The Pops". The film was brilliantly directed by **Brian Whitehouse,** who has only recently joined producer **Colin Charman** as his assistant.

LEAPY LEE has a very special interest in the career of **Troy Dante,** who has just released a disc which he hopes will take him into the charts. "Troy is one of the old gang and if he makes it then all of us will be successful," Leapy told me.

"The old gang," includes **Gordon Mills,** who is doing quite well thank you as **Tom Jones'** and **Engelbert Humperdinck's** manager.

With old friends like that I should think that Troy will have no worries at all.

SANDIE SHAW doesn't really have all that much luck with her wardrobe . . . You probably read last week that Sandie's husband, **Jeff Banks,** had a suitcase containing a £700 dress stolen from his office. The dress was part of the wardrobe for Sandie's coming season at the Talk Of The Town.

At "Dee Time" last week Sandie told me that it wasn't all that long ago that Jeff lost her Lynx fur coat . . . he left it on a train!

Sandie's exuberant manager **Eve Taylor** turned up at rehearsals clutching a rather faded photograph she wanted to show Jack Jones.

The photograph was taken on stage at the U.S. Forces Camp at Burtonwood and showed Eve with Jack's famous father **Allan Jones** — and the date on the back was 1947.

And I always thought Eve wasn't a day over 30!

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TAIL-PIECES BY THE ALLEY CAT

PRIDE of this column extended by your **Alley Cat** to last Friday's sensational BBC-2 **Scaffold** performance from Talk Of The Town. Suggest **Bill Cotton Jnr** repeats show on BBC-1 — without delay! . . . From London, **Burt Bacharach** plans producing TV special for **Herb Alpert** and the **Tijuana Brass** — with co-star **Dionne Warwick** and guest appearance by **Marlene Dietrich** . . . U.S. report says **Mary Hopkin** has waxed several **Nilsson** compositions . . .

Did **Dusty Springfield's** parting from manager **Vic Billings** cost her £20,000? . . . **Derek Johnson** thinks in four weeks' time, **Engelbert Humperdinck** will be competing with **Barry Ryan** for No. 1 position . . . **Mantovani** recording his version of **Fleetwood Mac's** "Albatross"! . . .

Andy Fairweather-Lowe selling his Marcos car, but **Pat Fairley** of the **Marmalade** bought new one . . . Hasn't **Duane Eddy** changed? . . . How about **Des O'Connor's** hit retitled for **Marianne Faithfull,** "One Two Three Ophelia"! . . .

TV personality **Dave Allen** signed by Philips . . . **Gary Osborne** (son of orchestra leader **Tony Osborne**) penned new **Timi Yuro** single with **Tom Springfield,** "As Long As There Is You" . . . When **Davy Jones** was in London he telephoned **Lulu** — but she was engaged! . . .

One year since **Petula Clark's** last chart appearance . . . Newly-married **Cilla Black's** next single hardly suitable title: **Bill Martin** and **Phil Coulter's** "Surround Yourself With Sorrow"! . . . **Nick Massey** leaving publicist **Chris Hutchins** for Philips press office.

First **Caterina Valente** Decca single with **Edmundo Ros** backing . . . What were **Vince Melouney** and record producer **Chris Stamp** discussing last Friday? . . . **Marv Johnson** sings it, but will **Wilson Pickett?!** . . .

On her TV show, **Lulu's** version didn't improve **Jim Webb's** great "Phoenix" song . . . **Tom Jones** and Wolves soccer star **Mike Bailey** facial doubles . . . Death of **Anthony Sinatra,** father of **Frank Sinatra** . . .

Close friends: **Diana Birchmore,** personal assistant to Nems' **Vic Lewis** and holiday camp chief **Bobby Butlin** . . . TV company should sign **Scaffold** for their own series . . . **Cilla Black's** married name sounds amusing: **Priscilla Willis** . . .

Now acting for **Beatles** in same capacity — **Peter Brown,** who was late **Brian Epstein's** personal assistant . . . Next month, **Petula Clark** recording here under **Tony Hatch's** direction . . . Brilliant composer **Randy Newman,** nephew of Hollywood musical directors **Alfred Newman** and **Lionel Newman** . . .

Was **Cilla Black's** marriage with **Bobby Willis** too sudden for **Beatles'** attendance? . . . Strange to see **Jimmy Savile** cycling in London . . . More praise for **Chris Hutchins'** publicity work on **Tom Jones'** behalf . . .

For Batley cabaret, **Colin Berlin** hopeful of booking **Liberace** . . . On his TV show, **Elvis Presley** paid tribute to **Beatles** . . . In "Goodbye, Columbus" film, **Association** sing four songs . . .

Annual royalties from **Mario Lanza's** records exceed £30,000 . . . Besides **Barbra Streisand,** versions of new **Jule Styne-Bob Merrill** "Funny Girl" song by **Shirley Bassey, Diana Ross** and the **Supremes, Ed Ames** and pianist **Carmen Cavallero** . . . West End show starring **Tommy Steele** closing shortly . . .

Good reports of **Engelbert Humperdinck's** appearance on U.S. **Jerry Lewis** TV show . . . In **Frank Sinatra's** life, who is **Irene Tsu?** . . . On Saturday's BBC-TV **Lulu** show, your **Alley Cat** not impressed by **Don Black** and **Mark London's** Eurovision song . . .

Two old **Ronnie Carroll** recordings under **Jimmy Bowen's** consideration — for **Dean Martin** to revive . . . Furnished house sought by **Liberace** in London . . . Parting: **Sammy Davis** and personal manager **Jim Waters,** after eleven years . . .

Note to **Johnny Franz:** next release from **Scott Walker** well overdue . . . Both sides of **Vera Lynn's** new single are **John Lennon-Paul McCartney** compositions . . . One of new **Frank Sinatra** favourite groups — **Checkmates Ltd** . . .

Royalties from **Foundations'** "Buttercup" will earn co-writer **Mike D'Abo** nearly year's salary from **Manfred Mann** group . . . New composing team: **Steve Lawrence** and his wife **Eydie Gorme** . . . Not very funny: **Frankie Howerd's** comedy antics with **Vince Hill** on Palladium TV . . .

Stylish singing from **Ronnie Carroll** on Saturday's BBC-TV "**Morecambe And Wise**" show . . . For one year, **Lionel Bart** renting his Chelsea home . . . If **Fleetwood Mac** teamed-up with **Country Fish** would they be called **Mac Fisheries?** ! . . .

Outstanding versatility from **Bobby Darin** on Sunday's BBC-2 **Rowan and Martin's** "Laugh In" . . . Flat-mates: **Dusty Springfield** and U.S. singer **Norma Tanega** . . . Don't expect to hear **Bernard Delfont** whistling "Hey Jude!" . . .

In Israel poll, besides **Tremeloes** at No. 1, **Lulu** top girl singer and **Tom Jones** male winner . . . Rumours suggest **Scott Walker** getting married . . . Will **Judy Garland** get farewell gift from **Bernard Delfont?** ! . . .

Death of **Vernon Duke,** "April In Paris" composer . . . **Howard Keel** has teamed with **Kathryn Grayson** for double act . . . Disc return of **Beverley Sisters** with single from "Hair" musical . . .

Good to see **Lonnie Donegan** swinging again . . . A friend of **Diana Ross'** confident Tamla chief **Berry Gordy jnr** moving headquarters to Hollywood . . . Columnist **Hank Grant** says nude picture of **John Lennon** proves he isn't Jewish! . . .

Congratulations **CILLA** and her personal manager **BOBBY WILLIS** who married last Saturday. Drinking a toast to the happy couple are actor comedian **TIM BROOKE-TAYLOR** and **SHEILA HANCOCK.**

HEADING FOR THE TOP
PETER SARSTEDT
Where Do You Go To (My Lovely)
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CILLA CELEBRATES

FOR at least three years it was the open secret nobody was supposed to know about . . . the romance between Cilla Black and Bobby Willis, her personal manager and her boyfriend since the days of the Cavern and her first hit, "Love Of The Loved."

Now Cilla is Mrs. Robert Willis . . . and it's a secret no more.

The happy couple had a quiet wedding at a registry office in Marylebone, London, on Saturday, and according to Our Cilla, they plan to follow it up with a full Roman Catholic ceremony at St Mary's, Reservoir Road, Woolton, Liverpool, in March.

The only problem is that the local priest says he isn't sure he can give them a church wedding — not now. And Cilla's mum was quoted at the weekend as saying that the news of the registry office marriage had come as "a bit of a bombshell."

Mind you, I've not the slightest doubt that Cilla will charm her way out of the whole thing, bless her. She could charm the gravy out of a pan of scouse!

The girls might like to know that for Saturday's event the blushing bride wore a burgundy velvet dress which she bought for £8 a couple of years ago, and which she'd shortened specially, and that Bob was a picture of Savile Row smartness in a navy suit and spotted tie.

Cilla turned up two minutes early in her own smart red Rolls Royce (shouting "I'm late!") and was met by the small gathering of guests including her best friend, Cathy McGowan, and Beatles' personal assistant Peter Brown.

The Beatles themselves couldn't make it, but they've been invited to the Liverpool ceremony in March — if Cilla can charm the priest round the way I think she will!

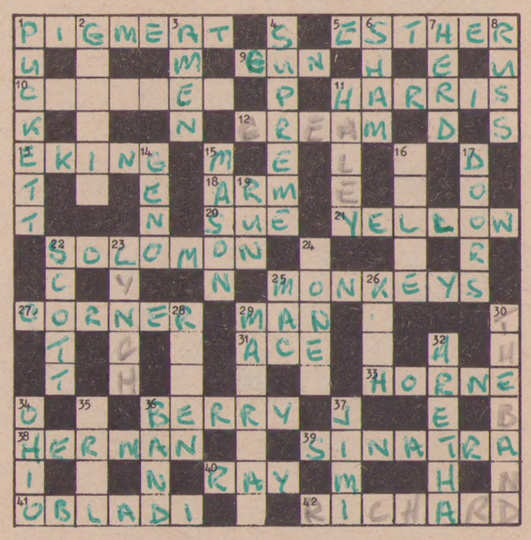
A.S.

NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.

ACROSS
1 "Porky" Markham?
5 Mrs. Ofarim
9 Devil racers?
10 "Keep On" singer
11 Anita
12 Former trio
13 Ben (1, 4)
18 Leapy's damaged limb
20 Miss Nicholl
21 A colourful sub
22 She wore his ring
25 Mike, the Texan's group
27 See 3 down
29 "Son Of A Preacher ---"
31 Ex Move
33 Lena
36 Dave or Chuck -
38 Peter Noone
39 Father or daughter
40 Mr. Davies
41 Marmalade hit phrase (2-2-2)
42 Sings Jim Webb songs

DOWN
1 Leads the Union Gap
2 Miss Slick of Jefferson Airplane
3 & 27 across Welsh group
4 Mary Wilson is one
6 Sam the ?
7 Gary Taylor's group
8 Mr. Conway
11 Rockin' Bill?
14 Mr. Washington
15 Barry / ----- / Williams
16 Julie Driscoll
17 Jim Morrison's group
19 "Fox On The ---"
22 McKenzie or Walker
23 Kenny the singer/comic
24 Has recorded a "Hair" number
25 Fleetwoods overcoat?
26 Murray, the C.&W. dj
28 A bearded dj
29 "Love Is Blue" Paul
30 Backed Dylan (3, 4)
32 Soulful lady
34 Yummy Yummy express
35 Jacques ----
36 Joe has a grease one
37 Supported by Noel and Mitch



Answers next week and here is last week's solution

ANSWERS ACROSS:
7. Underground. 8. Turtles. 9. Lek (Lekenby). 10. "Puff (The Magic Dragon.)" 12. (Tim) Rose. 15. "(Road To) Cairo." 17. Stan. 20. Peter Tork. 23. "SOS." 24. Asher. 27. John Peel. 28. Peter. 29. Chas (Chandler). 31. Fade. 32. Ska. 34. (Ed) Stewart. 35. (John) Lennon. 36 Chart.

ANSWERS DOWN:
1. "(Build Me Up) Buttercup." 2. Beatles. 3. Crisp. 4. Gun. 5. Idol. 6. Mickie. 11. Frank Zappa. 13. Most. 14 Art (Garfunkel). 16. Otis Redding. 18. Tony Hicks. 19. Gear. 21. Ram Jam (Band). 22. Chet. 23. Scaffold. 25. "(Ride My) Seesaw." 26. "Elenore." 30. (Tony) Hatch. 33. Top.

Alley Cat's Laugh-In

ON their popular BBC-2 Sunday night "Laugh In," series, U.S. comedians Dan Rowan and Dick Martin have certainly started something with linking names in marriage. Here are some examples we have come up with. If you have some good suggestions send them to your Alley Cat.

If **Barbara Windsor** married **Roy Castle** she'd be **Barbara Castle** . . . If **Lee Remick** married **Engelbert Humperdinck** she'd be **Lee Dorsey** . . . If **Friday Brown** married **Robert Knight** she'd be **Friday Knight** . . . If **Hy Hazell** married **Herman** she'd be **Hy Noone.**

If **Twinkle** married **Ritch Little,** divorced him and married **Ringo Starr** she'd be **Twinkle Little Starr** . . . If **Nancy Wilson** married **Frank Sinatra** she'd be **Nancy Sinatra** . . . If **Bobbie Gentry** married **Bobby Goldsboro** she'd be **Bobbie Goldsboro** . . . If **Dusty Springfield** married **Slim Dusty** she'd be **Dusty Dusty!**

If **Merrilee Rush** married **Jerry Lee Lewis** they'd be **Merrilee and Jerry Lee** . . . If **Gladys Knight** married **Gordon Mills** she'd be **Mrs. Mills** . . . If **Mary Hopkin** married **Pete Townshend** she'd be **Mary Who.**

If **Julie Driscoll** married **Chris Andrews** she'd be **Julie Andrews** — and finally if **Lulu** married **Tiny Tim** she'd be crazy!!

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